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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

**GUITAR
& BASS**

NO DOUBT

Tragic Kingdom



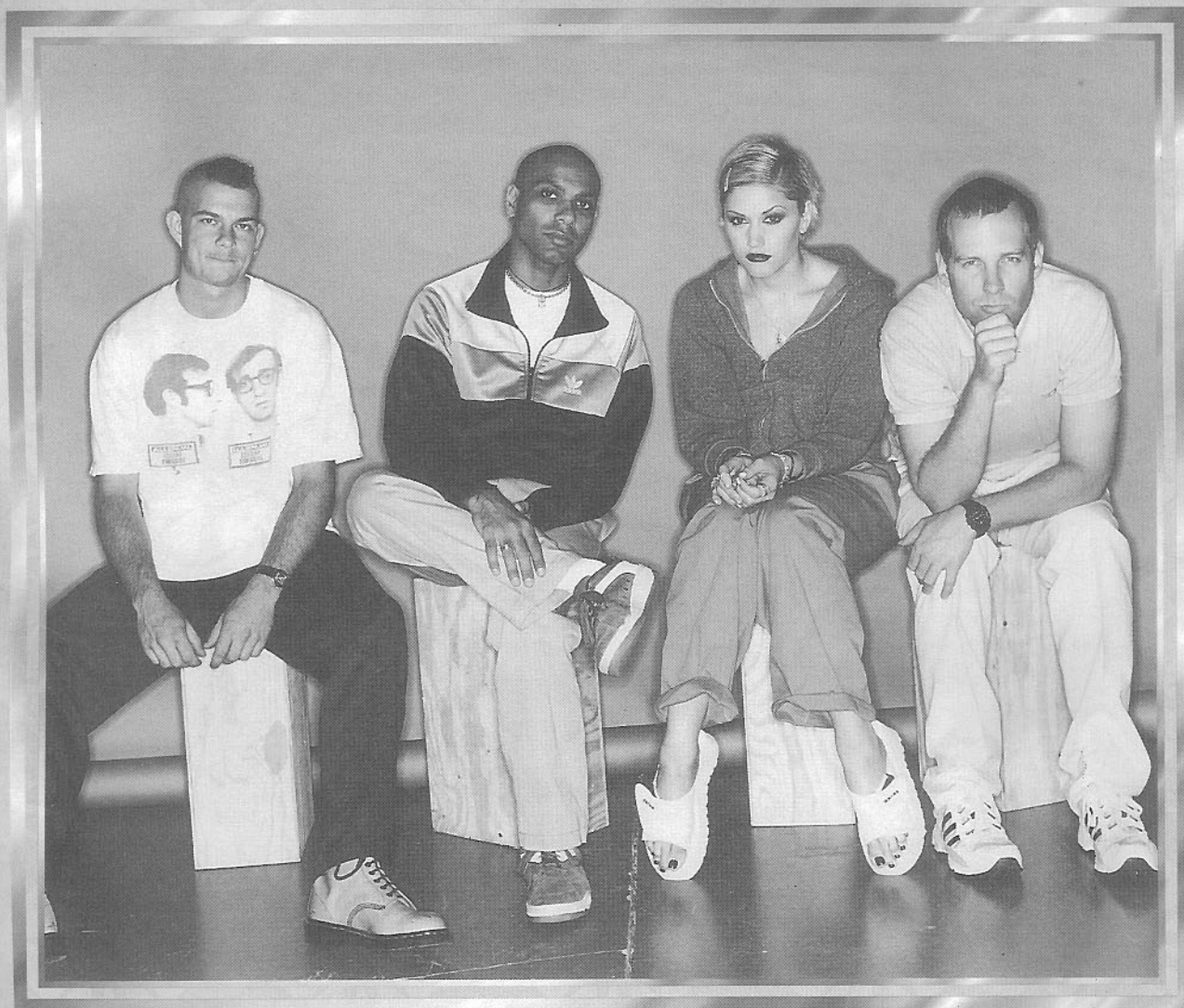


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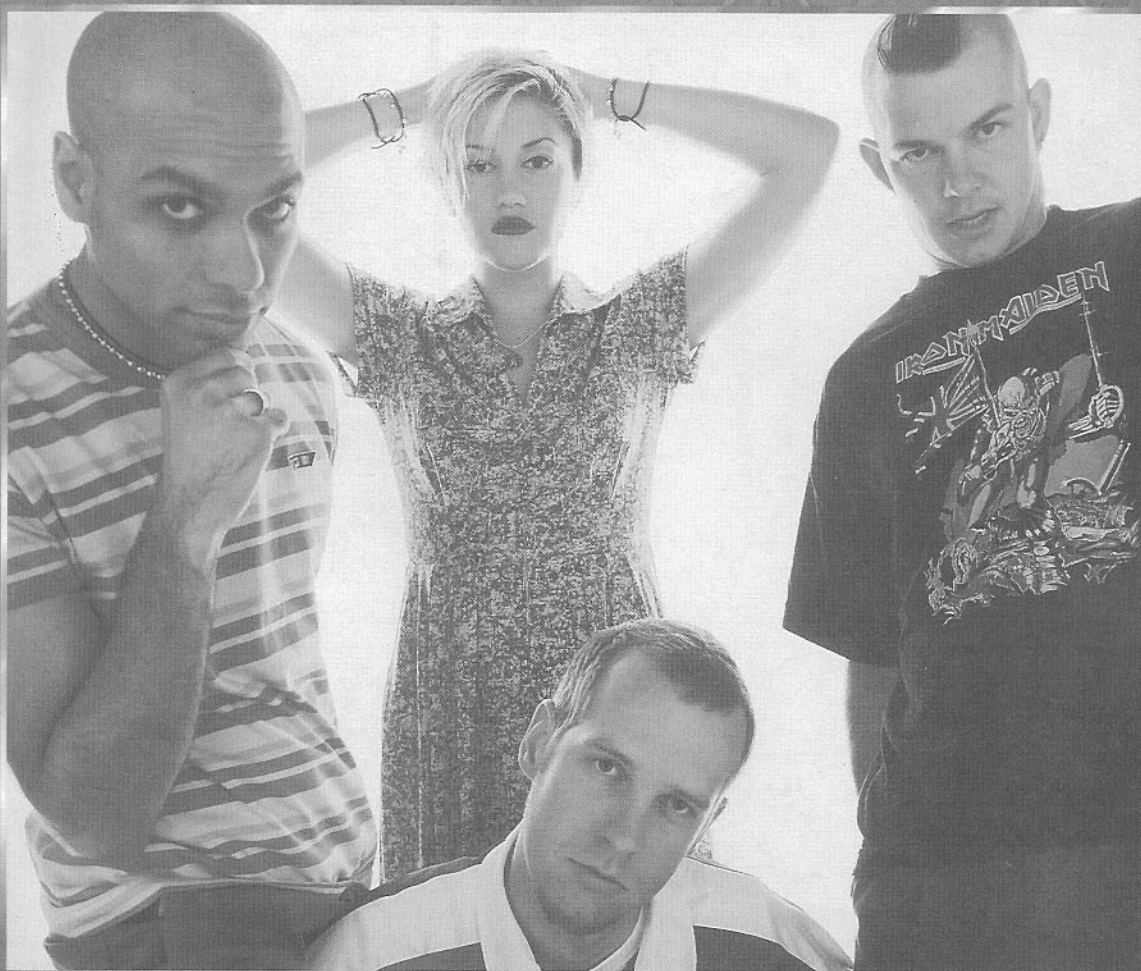


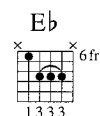
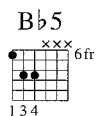
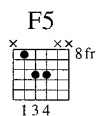
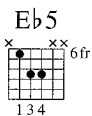
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Spiderwebs

Words and Music Gwen Stefani and Tony Kanal



Gtr. 7: Capo III

Intro

Moderately Fast $\text{♩} = 144$
Half-Time Feel

Gtr. 1
(slight dist.)

Chord symbols: **F** **Gm** **E $\flat$**

mf

TAB

6	X	X	6	1	X	X	1	X	3	X	X	3	6	X	X	6
6	X	X	6	1	X	X	1	X	3	X	X	3	6	X	X	6
7	X	X	7	2	X	X	2	X	3	X	X	3	8	X	X	8

Bass

Bass Fig. 1

End Bass Fig. 1

TAB

1	0	3	0	1	1	1	0	3	1	3	0	1	0	3	0	1	0	3	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*Chord symbols reflect implied tonality.

B $\flat$

F

Gm

Gtr. 1 tacet

N.C.

*Gtrs. 2 & 3 (dist.)

End Half-Time Feel

mf

TAB

X	X	6	X	X	6	1	X	X	1	1	X	X	3	X	X	3	3	8	8	7	7	5	5	8	7
X	X	6	X	X	6	1	X	X	1	1	X	X	3	X	X	3	3	6	6	5	5	3	3	6	5
X	X	7	X	X	7	2	X	X	2	2	X	X	3	X	X	3	3	X	X	X	X	X	X	X	X

TAB

1	0	3	0	1	1	1	0	3	1	3	0	1	0	3	0	1	1	0	0	3	3	1	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*composite arrangement

B $\flat$

1. You
2. You're in -

Riff A

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va

P.M. P.M. P.H. P.M. P.H. P.M. P.H. P.M. P.H. P.M. P.H.

simile on repeat

pitch: D

Bass Fig. 2 **End Bass Fig. 2**

simile on repeat

Verse

Gtrs. 2 & 3: w/ Riff A, 1 1/2 times, simile

Bass: w/ Bass Fig. 2, 1 1/2 times, simile

B $\flat$

think that we con nect; that the chem is try's cor rect?
trud ing on what's mine, and you're tak ing up my time.

Bass: w/ Bass Fill 2, 2nd time

Your words walk right through my ears, pre sum ing
Don't have the cour age in my side me to tell you,

Bass

Bass Fill 1

Bass

Bass Fill 2

Bass

Pre-Chorus

Eb 5

Gtr. 3

Bass

simile on repeat

1 2 1 1 2 1 3 5 3 5 3 6 6 6 6 6 5 6 6

stuck in the, the web you're spin - ning. You've
ca - tion, a tel - e - phon - ic in - va - sion. I'm

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is presented in a simplified, folk-like style. It begins with a whole note chord of G2, B-flat2, and D3, followed by a half note chord of G2 and B-flat2, and then a quarter note chord of G2 and B-flat2. This is followed by a half note chord of G2 and B-flat2, and then a quarter note chord of G2 and B-flat2. The melody then continues with a half note chord of G2 and B-flat2, and then a quarter note chord of G2 and B-flat2. The system concludes with a half note chord of G2 and B-flat2, and then a quarter note chord of G2 and B-flat2. The notation is simple, using only whole, half, and quarter notes, and rests, with no accidentals other than the key signature. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The first measure is marked with a 'P.M.' (Piano Moderato) tempo marking.

[illegible][illegible]

Chorus

Gtrs. 4 & 5: w/ Fill 1

Bb

(cont. in notation)

got me for your prey...
plan - ning my es - cape...

Sor - ry, I'm not home right now. I'm
(Ah. ...)

Gtrs. 2 & 3 **Riff B**

P.M. ----- 1

8 8 8 8 8 8 8 8
8 8 8 8 8 8 8 8
6 6 6 6 6 6 6 6

1 1 1 1 1 1 1 0

6 6 6 6 6 5 6 6 8

1 1 1 1 1 1 1 1

*Both gtrs. produce random P.H. throughout Chorus.

F Gm N.C.(Eb)

walk - ing in - to spi - der - webs, so leave a mes - sage and I'll call you back.

End Riff B

1 1 1 1 1 1 1 0 3 3 3 3 3 3 3 0 6 6 5 5 3 3 1 0

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 1 1 0 0 3 3 1 0

Fill 1

Gtr. 4 (dist.)

mf steady gliss.
w/ slide

TAB

Gtr. 5 (dist.)

mf steady gliss.
w/ slide

TAB

Gtrs. 2 & 3: w/ Riff B
Bb

1. 2.

F Gm N.C.(Eb) N.C.(Eb)

A like - ly sto - ry, - but leave a mes - sage and I'll call you back. you back... And
(Ah. -)

1 1 1 1 1 1 1 1 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 1 1 0 0 3 3 1 0 1 1 0 0 3 3 1 0

Bb F Gm N.C.(Eb)

it's all your fault; I screen my phone calls. No

Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 2 & 3

3 3 3 3 1 1 1 1 3 3 3 3 6 6 5 5 3 3 1 0

Bass Fig. 3 End Bass Fig. 3

1 1 0 1 0 1 0 1 1 0 1 0 1 0 3 3 0 3 0 3 0 1 1 0 0 3 3 1 0

Gtrs. 2 & 3: w/ Rhy. Fig. 1
Bass: w/ Bass Fig. 3
Bb F Gm N.C.(Eb)

1. mat - ter who calls, I got - ta screen my phone calls.
2. mat-ter, mat-ter, mat-ter, mat-ter,

To Coda

Guitar Solo

Gm

Rhy. Fig. 2

E $\flat$

End Rhy. Fig. 2

†Gtrs. 2 & 3

*Gtr. 6 (dist.)

mf

grad. bend

grad. release

full

11/2

**Gtr. 7 (clean)

mf w/ chorus

let ring throughout

Bass

*Backwards gtr. arr. for gtr.

**Capo at 3rd fret. Capo becomes "0" in TAB.

†Rhythm is produced by switching toggle switch back & forth between on & off positions.

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Gm

E $\flat$

Gtr. 6

Gtr. 7

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 3 times
Gtr. 6 tacet
Gm

Now it's gone too deep. (Now it's gone too You

Gtr. 7

3 3 3 3 6 3 3 3 3 3 3 3 6 6 6 6 8 8 8 8 10 10 10 10 8 10 8

wake deep. me in my sleep. Wake me in my My

Gm Eb

3 3 3 3 6 3 3 3 3 3 3 3 6 6 6 6 1 1 1 1 3 3 3 3 6 6 6 6

dreams sleep. be come night mares Dreams be come 'cause you're night - mares.

Gm Eb

3 3 3 3 6 3 3 3 3 3 3 3 6 6 6 6 5 6 6 6 6 8 6 5 6 5 6 5

⊕ Coda

B_b

Bass: w/ Bass Fig. 4

Bb

w/ ad lib. Bkgd. Voc.

Bb

Bass: w/ Bass Fig. 5, 2 3/4 times

Bb

17

B $\flat$ F Gm N.C.(E $\flat$)

It's all your fault. It's all your fault.

B $\flat$ F Gm

No mat - ter who calls. No mat - ter who

Outro
A Tempo

Bass: w/ Bass Fig. 1
B $\flat$

Gtrs. 2 & 3 tacet
F

N.C.(E $\flat$)
rit.

calls. Oh. I'm walk - ing in - to spi - der - webs, so

Gtrs. 2 & 3
rit.

Gtr. 2
8va

Gtr. 3
divisi

P.H.
full

6 5 3/3 1 1 13
pitch: D

*Gtrs. 1 & 8 (slight dist.)

mf

6 6 1 1
6 7 X X 6 2
7 X X 7 2

Bass
rit.

1 1 0 0 3 3 1 0

*composite arrangement

w/ ad lib. Lead Voc.
Bass: w/ Bass Fig. 1, simile, till fade
B $\flat$

Gm E $\flat$

leave a mes - sage and I'll call you back. I'm walk - ing in - to

Gtrs. 1 & 8

simile on repeats

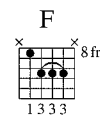
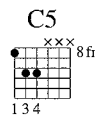
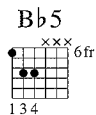
Play 5 Times and Fade

F Gm E $\flat$

spi - der - webs, ah, leave a mes - sage and I'll call you back.

Excuse Me Mr.

Words and Music by Gwen Stefani and Thomas Dumont



Bass; Drop "D" Tuning:

①=E ③=A

②=B ④=D

Gtr. 1: Capo 1

Intro

Moderately Fast Rock ♩ = 150

N.C.(F)

*Gtr. 1 (dist.)

f

TAB numbers: 10 10 10 10 10 10 8 8 8 8 8 8 7 6 7 6 7 6 7 5 5 5 5 5 5 10 10 10 10 10 10 8 8 8 8 8 8

Bass

mf

TAB numbers: 3 3 3 3 3 3 3 3

*TAB numbers are relative to nut. 1 refers to capoed fret.

Verse

Double-Time Feel

Gtr. 1 tacet

**Dm

F6

Bb

Gm

1. Whoa, I'm like a beg - gar with no luck. I'm
most, love comes for free. They

Rhy. Fig. 1

Gtr. 2 (dist.)

f

let ring throughout
simile on repeat

TAB numbers: 6 6 6 6 6 6 5 5 5 5 5 5 3 3 3 3 0 2 3 3 3 2 0 0 3 2

Bass Fig. 1

f

TAB numbers: 3 3 3 3 3 3 3 19 5 7 8 5 7 8 7 5 5 8 7

**Chord symbols reflect implied tonality.

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Dm F6 Bb Gm Dm F6

hold - ing - signs up on - your street cor - ner stops. Like most, you try not to - see -
 don't pay - the high cost - of men - tal cus - to - dy, I'll pay bail for a guar - an -

P.M. -----

End Bass Fig. 1

Bass: w/ Bass Fill 1, 2nd time

Bb Gm Dm F6 Bb Gm

me. Stare straight a - head, ig - nore the re - spon - si - bil - i - ty. ____
 tee. Make space for me in the time yet - to be. ____

End Rhy. Fig. 1

P.M. -4

Bass Fill 1

Bass

T
A
B

8 10 7 9 10 9

Pre-Chorus

Chords: Dm, F, Bb5, G5, Dm, F

Bass: w/ Bass Fig. 2, 3 times

Gtrs. 1 & 2

Ex - cuse me. (Ex - cuse me, Well, I've been mis - ter.)

Bass Bass Fig. 2 End Bass Fig. 2

Chords: Bb5, Gm, Dm, F, Bb, Gm

wait - ing in line, and I'd like to buy some of your time. { I'm ver - y anx - I've been sav -

Chords: Dm, F, Bb, Gm

- ious, ea - ger, will - ing. What's your bill - ing up my life. What's your price? (Anx - Sav -

Dm F Bb Gm

- ing? ea ger, will ing.) } So, please ex
- ious, up my life.)

Gtr. 1

Gtr. 2

Bass

simile on repeat

P.M.

Chorus

Gtr. 1 tacet F5 G5 Bb5 C5 F5 G5

Bass: w/ Bass Fig. 3, 2 times, 1st time
Bass: w/ Bass Fig. 4, 2nd time

cuse me, mis ter, you've got things all wrong. You make it feel like a crime.

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M.

simile on repeat

Bass Bass Fig. 3 End Bass Fig. 3

Bass Fig. 4
Bass

T
A 8 8 8 8 10 10 10 10 8 8 8 10 9 7 10 8 7 7 7 5 7 5 7 8
B 8 8 8 8 10 10 10 10 8 8 8 8 10 10 6 7

G7 Gm7 C B

me. It's al - most as if I'm tied to the track.

8va

End Riff A

End Bass Fig. 5

Bb C Bb Am Gm

I'm wait - ing for him to res - cue me. The

8va

End Riff A

End Bass Fig. 5

Gr. 3: w/ Riff A
Bass: w/ Bass Fig. 5, simile

F A7 D7

fun - ny thing is he's not going to come, he's not going to find
(Oo,)

G7 Gm7 C B

me. This is a mat - ter of fact, the de - si - re you lack.

Gtr. 2: w/ Rhy. Fig. 1, simile
Gtr. 3: tacet
Bass: w/ Bass Fill 2
Dm

B $\flat$ C B $\flat$ Am Gm F6

This is the way I guess it has to be.

B $\flat$ Gm Bass: w/ Bass Fig. 1 Dm F6 B $\flat$ Gm Dm F6

A lit-tle of your time. I need a lit-tle of your time.

Outro-Chorus
Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile

B $\flat$ Gm Dm F6 B $\flat$ Gm F5 G5

Please, a lit-tle of your time. Yeah. So, please ex-cuse me, mis-ter, you've

Bass

0 3 1 3 8 8 8 8 10 10 10 10

B $\flat$ 5 C5 F5 G5 B $\flat$ 5 C5

got things, all wrong. You make it feel like a crime. So, don't con-

8 8 8 8 10 10 10 10 8 8 8 8 10 10 10 10 10 12 10 8 7 10

Bass Fill 2
Bass

4/4

T
A
B

0

F5 G5 Bb5 C5

fuse me, mis - ter, I've known you way too long, boy.

Rhy. Fig. 2B End Rhy. Fig. 2B

Gtr. 1

Bass

F5 Bb5 G5 C5 E ① open

All I need is a lit - tle of your time.

Gtr. 1

Bass

Gtrs. 1 & 2: w/ Rhy. Figs. 2B & 2A, 7 1/2 times, simile
Bass: w/ Bass Fig. 3, 3 times, simile

F Gm Bb C F Gm

Oo, I'm in line to buy time.

Bb C F Gm Bb C

I'm in line to buy time. I'm in line to...

F Gm Bb C F Gm

I'm in line to... Ex - cuse me!

Bass

3 3 3 3 5 5 5 5 | 1 1 1 1 3 3 3 3 | 3 3 3 3 5 5 5 5

Bb C F Gm Bb C

Well, I've been wait - ing in line. Ex -

Bass

1 1 1 1 3 3 1 2 | 3 3 3 3 5 5 5 0 | 1 1 1 1 3 3 1 2

F Gm Bb C F Gm

- cuse me! Ex - cuse me, mis - ter.

Bass

3 3 3 3 5 5 5 0 | 1 1 1 1 3 3 1 2 | 3 3 3 3 5 5 5 0

Bb5 C5 F

Gtr. 2

Gtr. 1

11 11 11 11 11 11 11 11 13 13 13 13 13 13 13 13 | 10 (10)

Bass

1 1 1 1 3 3 1 2 | 3 3

Just a Girl

Words and Music by Gwen Stefani and Thomas Dumont

Bass: Drop D Tuning:

①=G ③=A

②=D ④=D

Intro

Moderate Rock ♩ = 112

N.C.

Riff A

End Riff A

Gr. 1 (dist.)

mf P.M.

TAB

5 7 7 7 5 6 6 5 5 7 5 7 7 5 6 6 5 5 7 5 7 7 5 6 6 5 5 7 5 7 7 5 6 6 5 5 7

8va

Bass

mf

Harm.

loco

TAB

7 7 9 7 9 12

Verse

Gr. 1: w/ Riff A, 3 times

N.C.

1. Take this pink rib-bon off my eyes. I'm ex - posed, and it's no big sur -
mo - ment that I step out - side, so man - y rea - sons for me to run and.

*Continue Double Time Feel on repeat.

Bass: w/ Bass Fig. 3, 2nd time

— prise. Don't you think I know ex - act - ly where I stand? This
— hide. I can't do the lit - tle things I hold so dear, 'cause it's all those

Bass Fig. 3

Bass

play 3 times

TAB

2 2 0 1 1 0 0 2 0 2 0 1 0 0

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Bm A G A

don't let me out of your sight. Oh,
 won't let me drive late at night. Oh,
 thumb makes me wor-ry some. Oh,

Rhythm notation (treble clef):

7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 5 X X X X
 7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 5 X X X X
 9 9 9 9 9 7 7 7 7 7 5 5 5 5 5 7 X X X X
 7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 5 X X X X

Rhythm notation (bass clef):

2 2 0 2 2 2 0 0 0 2 2 2 5 5 0 2 2 2 0 0 0 2 2 2

Bm A G A

I'm just a girl, all Guess pret-ty and pe-tite. So don't
 I'm just a girl. Guess I'm some kind of freak, 'cause they all
 I'm just a girl. What's my des-ti-ny? What I've suc-

Rhy. Fig. 1 End Rhy. Fig. 1

Rhythm notation (treble clef):

7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 5 5 5 5 5
 7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 5 5 5 5 5
 9 9 9 9 9 7 7 7 7 7 5 5 5 5 5 7 7 7 7 7
 7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 5 5 5 5 5

Bass Fig. 1

Rhythm notation (bass clef):

2 2 0 2 2 2 0 0 0 2 2 2 5 5 0 2 2 2 0 0 0 2 2 2

Bass Fill 1
 Bass

Rhythm notation (bass clef):

0 0 0 0 2 4 0 2
 5 5

Bm A 1. G A

let me have an y rights.
sit and stare with their
cumbed to is mak ing me

Rhy. Fig. 2 End Rhy. Fig. 2

7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 5 5
7 7 7 7 7 7 6 6 6 6 3 3 3 3 3 6 6
9 9 9 9 9 7 7 7 7 7 5 5 5 5 5 7 7
7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 5 5

End Bass Fig. 1

2 2 0 2 2 2 0 0 0 2 2 2 0 0 0 2 0 2 0

G5 C5

Oh... I've had it up to here!
(Oh.)

Rhy. Fig. 3 End Rhy. Fig. 3

P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 10 10 10 10 10 10 10
3 3 3 3 3 3 3 3 3 3 3 3 3 3 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Bass Fig. 2 End Bass Fig. 2

5 5 5 5 5 5 5 5 5 5 5 5 5 5 10 10 10 10 10 10 15 15 15 15 15 15 15 15

N.C. 2.,3. Bass: w/ Bass Fill 2, 2nd time G A To Coda

2. The eyes. Oh, Oh, numb.

mf P.M.

8va

loco

Harm.

Gtr. 1: w/ Rhy. Fig. 1 Bass: w/ Bass Fig. 1, simile Bm A G A Gtr. 1: w/ Rhy. Fig. 2 Bm A

I'm just a girl. Take a good look at me, just your typ - i - cal pro - to - type.

G A G5 C5

Oh... I've had it up to here! (Oh.)

Interlude Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile Bm A G A Bm A

*Gtr. 2 Riff C

Bass

*synth. arr. for gtr.

Bass Fill 2 Bass

G A End Riff C Bm A G A

(2) 0 2 4 2 4 4 3 2 2 4 2 0 2 4

5 5 5 5 5 0 0 0 0 0 2 2 2 2 2 4 4 4 4 4 5 5 5 5 5 7 7 7 7 7

Bm A G A

Oh... am I
(Oh...

4 4 3 2 4 4 2 0 2 4 2

2 2 2 2 2 2 0 0 0 0 0 0 5 5 5 5 5 0 0 0 0 0

Gr. 1: w/ Rhy. Fig. 3
Gr. 2 tacet
Bass: w/ Bass Fig. 2
G5

End Double Time Feel

C5

mak - ing my - self clear? I'm just a girl.

Bass 8va

Harm.

5 5 5 5 12

Verse

Gr. 1: w/ Riff A

Gr. 1: w/ Riff B

3. I'm just a girl in the world. That's all that you'll let me be! Oh,

0 0 0 0 0 0 0 0 2 2 4 4 0 0

*D.S. al Coda
(take 2nd ending)*

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Gtr. 2: w/ Riff C, 2 times

Bass: w/ Bass Fig. 1, simile

Bm

I'm just a girl, my a-pol-o-gies. What I've be-come is so bur-den

Bass: w/ Bass Fill 3

Bm

- some. Oh, I'm just a girl, luck-y me. Twid-dle dum,

Gtr. 1: w/ Rhy. Fig. 2

Bass: w/ Bass Fig. 1, 1st 2 meas.

Bm

there's no com-par-i-son.

Gtr. 1: w/ Rhy. Fig. 3, 2 times

Bass: w/ Bass Fig. 2, 2 times, simile

G5

Oh... I've (Oh...

C5

G5

C5

End Double Time Feel

had it up to! Oh... I've had it up to!!

Slower ♩ = 92

G5

C5

rit.

Freely

Bm

w/ synth effects

Oh... I've had it up to here.

Oh...

Oh...

Oh...

Oh...

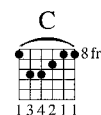
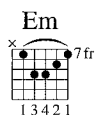
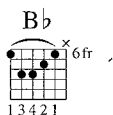
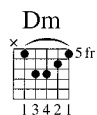
Bass Fill 3

Bass

Oh...

Happy Now?

Words and Music by Gwen Stefani, Thomas Dumont and Tony Kanal



Intro

Moderately Fast Rock ♩ = 164

Chords: Cm, Bb, Ab

Gtr. 1 (dist.)
Rhy. Fig. 1
f
let ring

TAB
11 13 12 11 10 11 10 8 9 8

Gtrs. 2 & 3 (dist.)
Rhy. Fig. 1A
f
let ring

TAB
4 5 5 4 3 3 3 1 1 1

Bass
Bass Fig. 1
f

TAB
15 3 3 3 3 3 3 1 1 1 1 1 1 4 4 4 4 4 4

Chords: Cm, Bb

End Rhy. Fig. 1
w/ bar
let ring

let ring throughout

End Rhy. Fig. 1A
w/ bar
let ring

let ring throughout

End Bass Fig. 1

TAB
8 8 6 6 6 6

*Omit slides when Rhy. Figs. are recalled.

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Ab

1. You

w/ bar

-1/4

-1/4

-1/4

-1/4

-1/4

-1/4

Verse

Am

Dm

had the best but you gave her up 'cause de pend en cy might in
cer - tain - ty you had of me brought cloud ed shad - y com -

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 5 2 2 2 5 2 2 2 5 2 2 2 5 2 2 2 5 2

Rhy. Fig. 2A

P.M. P.M. P.M. P.M. P.M. P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

simile on repeats

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 (5)

F Am

ter rupt. I deal is tic will so hard to please, put your
 pa ny. The ten der ness so ha bit to u al, a sel

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

10 10 10 10 10 10 10 7 7 7 7 7 7 7 7 7 7

End Rhy. Fig. 2A

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

10 10 10 10 10 10 10 8 8 8 8 8 8 5 5 5 5 5 5 5 5 5 5

1 1 1 1 3 3 5 5 5 5 5 5 5 5 5 5 5

Dm Bb

in de ci sive mind at ease. You
 dom fad ing rit u al. You

P.M. P.M. P.M.

2 2 2 2 2 2 3 3 3 3 3 3 3

P.M. P.M. P.M. P.M.

5 5 5 5 5 5 6 6 6 6 6 6 6

5 5 5 5 5 5 6 6 6 6 6 6 6

Ab5 F5 C5

hap - py now. Are you hap - py? Are you hap - py?

P.M.

6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

Bb5 Ab5 1. F5

P.M. P.M. P.M.

3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1 & 1A Cm Bb Ab

2. The un -

Bass Fig. 2 End Bass Fig. 2

3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 4 4 4 4 4 8 8 8 8 6 6 6 6

2. F5 N.C.(C5) (Bb)

Are you hap - py now? — How is it now? — Are you

(Ah. —)

P.M. ————

Bass Fig. 3

(Ab5) F5 N.C.(C5)

hap - py now? — Are Are you you hap hap - py? — py? —

Gtr. 1 Gtrs. 1, 2 & 3

Gtrs. 2 & 3 divisi

End Bass Fig. 3

*Gtr. 1 to left of slashes.

(Bb) (Ab5) F5

To Coda ⊕

**Rhy. Fill 1 Gtr. 1

End Rhy. Fill 1

Gtrs. 2 & 3 (Gtr. 3 cont. in slash)

**Refers to all gtrs.

Bridge

Half Time Feel

Dm

Bb

Gtr. 3

No more lean - ing on your

Gtrs. 1 & 2

mf P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 5 6 7 0 0 0 0 5 6 7 0 0 0 0 5 6 7 0 0 0 0 5 6 7 0

5 3 3 5 5 3 1

*Barre top 5 stgs. with index finger

Dm

shoul - der. I won't be there,
(Ah. _____)

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 6 6 7 0 0 0 0 5 6 7 0 0 0 0 5 6 7 0 0 0 0 5 6 7 0

1 1 3 3 5 3 3 5 5 3

Bb

Em

C

43

Cm B $\flat$ A $\flat$ F7

let ring throughout w/ bar

11 13 12 11 10 11 10 11 13 14 (14)

4 5 5 4 3 3 3 4 5 7 (7)

Cm B $\flat$ A $\flat$

Rhy. Fig. 4

Rhy. Fig. 4A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

12 13 11 13 11 12 13 10 11 10 11 10 11 10 8 9 8 8 9 8 8 9 8 11 9 11 8 8

5 5 4 6 4 5 5 3 3 3 4 3 3 3 1 1 1 1 4 4 3

Cm B $\flat$ A $\flat$ maj7

3. The

End Rhy. Fig. 4

End Rhy. Fig. 4A

w/ bar

12 13 11 13 11 12 13 10 11 10 11 10 11 11 13 12 12 15 13 (15) (13)

5 5 4 6 4 5 5 3 3 3 4 3 3 3 5 5 4 8 5 (8) (5)

Verse

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A

Am

con - tem - pla - tor all those years, — now you must ad - here — to your new —

Bass

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

— ca - reer — of lib - er - a - tion. You've — been cast — all — by —

F Am

1 1 1 1 3 3 5 5 5 5 5 5 5 5 5 5

— your - self. — You're free — at last. — You broke the — set, — now there's,

Dm Bb Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3 Am

Gtrs. 1, 2 & 3

Gtr. 1

Gtrs. 2 & 3 *divisi*

Bass

5 5 6 6 7 7 5 5 6 6 7 7 5 5 6 6 7 7 5 5

*D.S. al Coda
(take 2nd ending)*

Am7 F Fadd2

there's on - ly sin - gles. There's no look - ing back this time I mean it. Are you

7 7 5 3 2 5 1

Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A, simile
Bass: w/ Bass Fig. 2, 2 times
Cm Bb

Oh, you're by your self, all

by your self. You got no one else,

you're by your self. All

by your self, all by your self. All

Gtr. 1 Rhy. Fig. 5 End Rhy. Fig. 5

mf let ring let ring let ring

12 13 11 12 11 10 11 10 10 8 9 8 10 8 8 9 8 11 8 8 10

Gtrs. 2 & 3 Rhy. Fig. 5A End Rhy. Fig. 5A

mf P.M. P.M. P.M. P.M. P.M. P.M. P.M.

let ring let ring let ring

5 5 4 6 4 5 3 3 4 3 3 1 1 3 1 1 1 1 4 1 1 3

Bass Bass Fig. 4 End Bass Fig. 4

3 1 4

Bass: w/ Bass Fig. 4, 2 times
Cm Bb Abmaj7

by your - self, all by your - self. _____

let ring simile

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

let ring simile

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 5 & 5A, 1 1/2 times, simile
Cm Bb Ab

No one else, no one else. _____

Bass tacet
Cm Bb

By your - self,

Cm

by your - self. _____

Gtr. 1

let ring

w/ bar w/ bar

Gtrs. 2 & 3

P.M. P.M.

Different People

Words and Music by Gwen Stefani, Tony Kanal and Eric Stefani

Intro

Moderately ♩ = 104

Gtr. 1 (slight dist.) C#m Rhy. Fig. 1 E+/B# E/B E+/B# End Rhy. Fig. 1

f

*w/ wah-wah

TAB

Bass Bass Fig. 1 End Bass Fig. 1

mf

* o = open (toe up)
+ = closed (toe down)

C#m A E B# C#m A

wah-wah off

TAB

Bass Fig. 2

Verse E B# C#m A E B#

1. Well, things can be broken down in this world of ours. You don't have.

Rhy. Fig. 2

End Bass Fig. 2 Bass Fig. 3

C#m A E B#

to be a fa-mous per-son just to make your mark. A

End Rhy. Fig. 2

End Bass Fig. 3

Gtr. 1: w/ Rhy. Fig. 2, simile
Bass: w/ Bass Fig. 3
C#m A E B# C#m A

moth-er can be an in-spi-ra-tion to her lit-tle son and change his thoughts, his mind, his life, —

E B# C#m E+/B# E/B E+/B#

just with her gen-tle hum, — hum. — 2. So

Gtr. 1

let ring — let ring — let ring —

Bass

Verse

Gtr. 1: w/ Rhy. Fig. 2, 2 times simile

Bass: w/ Bass Fig. 3

C#m A E B# C#m A E B#

diff - 'rent, ____ yet, so the same. ____ Two sis - ters ____ on - ly have their par - ents ____ to blame. ____ It's rare that

C#m A E B# C#m A

two can get a - long. ____ But when they do ____ they're in ____ sep - 'ra - ble.

Bass Bass Fig. 4

4 6 4 6 X 5 7 6 4 X 7 X 7 4 7 3 X 3 5 3 4 6 4 6 X 5 7 6 4 X

E B# Gtr. 1: w/ Rhy. Fig. 1 C#m E+/B# E/B E+/B#

Such a bless - ing comes to few, ____ few. ____ The

End Bass Fig. 4

7 X 7 4 7 3 X 3 5 3 4 4 4 3 3 3 2 2 2 3

Pre-Chorus

C#5 B#5 B5 A#5 A5 G#5 F#5 E5 B5/F#

sky is full ____ of clouds ____ and my ____ worlds full ____ of peo - ple. You got the diff - 'rent

Gtr. 1

w/ heavy dist.

6 5 4 3 7 6 4 2 4 4 4
X X X X X X X X 4 4 4
4 3 2 1 5 4 2 0 2 2 2

Bass Bass Fig. 5 End Bass Fig. 5

4 3 3 2 4 2 1 2 5 4 2 0 2 2 2

Chorus

Bass: w/ Bass Fig. 2, 2 times

C#m

A

E

B#

C#m

A

kinds, _____ with diff - 'rent ways. _____

Gtr. I
Rhy. Fig. 2A

To Coda ⊕

E B# C#m A E B#

It would take a life - time _____ to ex - plain. _____ Not one's the same. _____

End Rhy. Fig. 2A

C# A E B#

Hee. _____

Verse

Gtr. I: w/ Rhy. Fig. 2, 2 times, simile

Bass: w/ Bass Fig. 3

C#m

A

E

B#

3. He and she, _____ two diff - 'rent peo - ple with two sep - 'rate lives. _____ Then you put _____

C#m

A

E

B#

Bass: w/ Bass Fig. 4

C#m

A

_____ the two _____ to - geth - er you get a spec - tac - u - lar _____ sur - prise. 'Cause one can teach the oth - er one _____

E

B#

C#m

A

E

B#

what she does - n't know, _____ while still the oth - er feels _____ a place _____ in - side _____ he nev - er knew _____ had room to

C#m E+/B# E/B E+/B#
 grow, grow, grow, grow, grow. The
 Rhy. Fig. 3 End Rhy. Fig. 3
 Gtr. 1
 w/ wah-wah
 Bass

⊕ Coda

Count

C#m A E B#

Hey.

Gr. 1

X X 4 4 X X 4 5 X X 5 X X 5 X X 4 X X 4 X 3 3 3 3 3 3 3 3

X X 6 6 X X 6 X X 7 X X 7 X X 4 X X 4 X 5 5 5 5 5 5 5 5

Interlude

Bass: w/ Bass Fig. 5

with heavy dist.

C#5 B#5 B5 A#5 A5 G#5 F#5 E5

6	6	5	4	3	7	6	X	2
X	X	X	X	X	X	X	X	X
4	4	3	2	1	X	X	2	X

Bridge

F#5

G#5

A5

B5

E

B/D#

C#m

Oh, yeah. _____ Once in a while I sit back _____ and think a-bout the plan - et.

Gtr. 1

Guitar 1 part with triplets and bends.

let ring

let ring

Guitar 1 fretboard diagram with notes 4, 6, 7, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Bass

Bass part with notes and rests.

E

B/D#

C#m

E

B/D#

C#m

And most of the time I trip on _____ it. To kick back _____ and think a-bout _____ how mas -

Guitar 1 part with triplets and bends.

V - - -

let ring

let ring

let ring

Guitar 1 fretboard diagram with notes 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Bass part with notes and rests.

Bass fretboard diagram with notes 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

sive it all is and, well, how man-y oth-ers are on it, yeah.

let ring

Interlude

Guitar Solo

C#m

A

E

B#

C#m

A

Full notation and fretboard for the first system. The guitar solo starts with a C#m chord, followed by an A chord, then an E chord, a B# chord, and finally a C#m chord. The notation includes a full bend, a full bend, and a hold bend. The fretboard shows the following sequence of notes: 11, 11, 9, 11, (11), 9, 11, 9, 9, 11, 9, 11, 9, 7, 9, 7, 9, 7, 9, 7.

w/ wah-wah

Full notation and fretboard for the second system. The notation includes a full bend, a full bend, and a hold bend. The fretboard shows the following sequence of notes: 4, 7, 6, X, 7, 5, 4, 7, 7, 7, X, 7, 4, 7, 3, X, 3, 5, 3, 4, 7, 6, X, 7, 5, 7, 6, 7, 7.

E

B#

C#m

A

Full notation and fretboard for the third system. The notation includes a full bend, a full bend, and a hold bend. The fretboard shows the following sequence of notes: 4, 2, 0, 2, 4, 2, 4, 2, 4/6, 4, 5, 4, 6, 5, 4, 5, 4, 6, 4, 4, 5, 5, 5, 5, 7, 0, 7.

wah-wah off

Full notation and fretboard for the fourth system. The notation includes a full bend, a full bend, and a hold bend. The fretboard shows the following sequence of notes: (7), X, 7, 4, 7, 3, 5, 5, 7, 5, X, 4, 7, 6, X, 7, 5, 4, 5, 6, 7.

E

B#

C#m

A

E

B#

Full notation and fretboard for the fifth system. The notation includes a full bend, a full bend, and a hold bend. The fretboard shows the following sequence of notes: 7, 9, 9, 0, 9, 12, 12, 12, 14, 14, 12, 14, 12, 14, 12, 13, 12, 13, 11, 9, 11, 11, 12, 11, (11), 9, 11, 9.

full hold bend

Full notation and fretboard for the sixth system. The notation includes a full bend, a full bend, and a hold bend. The fretboard shows the following sequence of notes: (7), X, 7, 4, 7, 3, X, 3, 5, 3, 4, 7, 6, X, 7, 5, 7, 6, 7, 7, X, 7, 4, 7, 3, (3)/15.

Verse

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

Bass tacet

C#m A E B#

of - ten think a - bout the world in which I live to - day, — of an - i - mals.

C#m A E B# C#m A

Bass: w/ Bass Fill 1 Bass: w/ Bass Fig. 3, simile

— and plants, and na - tures gifts set on dis - play. But the most — a - maz - ing thing that I've seen.

E B# C#m A E B#

— in my time — are all — the diff - 'rent peo - ple — and all their diff - 'rent minds,

C#m E+/B# E E+/B#

— minds, — minds, — minds — and diff - 'rent

Gtr. 1

w/ wah wah

4 4 4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6

Bass

4 4 4 3 3 3 2 2 2 3

Chorus

Gtr. 1: w/ Rhy. Fig. 2A, simile

Bass: w/ Bass Fig. 2, 1 1/2 times

C#m A E B# C#m A E B#

ways. — It would take a life - time — to ex - plain. — Not one's ex - act -

Bass Fill 1

Bass

T 3 16

Bass: w/ Bass Fig. 2

C#m

So man - y diff - 'rent kinds.

So man-y, man-y, man-y diff-'rent peo-ple.

So man-y diff-'rent.

Look at

me,

I'm

a per - son.

Look at

w/ wah-wah

Hey You

Words and Music Gwen Stefani and Tony Kanal

Intro

Moderately Fast ♩ = 118

N.C.

(C)

C5

C

D

Am

(sitar) Gtr. 1 (dist.)

mf *f*

P.M.

slight P.M. let ring

TAB

3 3 3 3 5 5 5 5 5 5 5 5 0 7 0 X 7 0 0 0

Bass

mf *f*

TAB

3 3 3 3 3 3 3 3 3 3 3 3 5 5 X 5 5 3 4

*Key signature denotes D Mixolydian.

D N.C.(Am7no3rd) D Am D Am7

slight P.M. let ring

slight P.M. let ring

slight P.M. let ring

TAB

0 7 0 X 7 0 7 7 9 8 0 7 0 X 7 0 0 5 0 7 0 X 7 0 0 5 0 7 0 X 7 0 0 5

Bass

5 5 X 5 5 3 4 5 5 X 5 5 3 4 5 5 X 5 3 5 4

Verse

D Am D Am D Am D6 Am7

1. Hey you, with the wed - ding dress on made of white chif-fon, blow-ing in the wind.

P.M. let ring P.M. P.M. let ring P.M. P.M. let ring P.M. P.M. let ring

TAB

0 7 0 X 7 0 0 5 0 7 0 X 7 0 0 5 0 7 0 X 7 0 0 5 0 7 0 X 7 0 0 5 1/4

Bass Fig. 1

5 5 X 5 5 3 4 5 5 X 5 5 3 4 5 5 X 5 5 3 4 5 5 X 5 3 5 3

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D Am D Am D Am D Am7

Well hey you, — with the dreams in your head, — you've been so mis-led by your heart's — pull. —

sim. P.M.

End Bass Fig. 1

Pre-Chorus

G Am G Am G Am

I know you're wait - ing for your ship to come in. — You anx - ious - ly wait — for such a long —

Bass Fig. 2

Chorus

G Cmaj7/G N.C.(D)

time. — You're just like my Ken and Bar - bie doll. — You

let ring

End Bass Fig. 2 Bass Fig. 3

dress up and play the game. (Ah, ah.) You're just like my Ken and Bar -

let ring

End Bass Fig. 3

bie doll. Your name will nev - er change. (Your name will nev - er change.)

let ring

C5

Verse

Bass: w/ Bass Fig. 1, 1st 3 meas.

Bass: N.C.(Em) D Am D Am D Am

Gtr. 2: Gtr. 2 (clean) 2. Well hey you, with eyes full of hope, you think you can rope your de - sire.

Gtr. 1

mf Harm. let ring

pp

P.M. P.M. P.M. slight P.M. P.M.

let ring

pitches: E B G

Bass: w/ Bass Fill 1
D A7sus4 D Am D6 Am D Am

Well hey you, — you na - ive thing. — your pa-tience in time — will tire..

Gtr. 1
P.M. — 4 slight P.M. let ring — P.M. P.M. — 4 sim.

Pre-Chorus
Bass: w/ Bass Fig. 2, simile
D Asus4 G Am G Am

I know you're wait - ing for your tide to roll in. — How
(Do, do, do, do, do, do, do, do, yeah. —)

Chorus
Bass: w/ Bass Fig. 3, 2 1/2 times, simile
N.C.(D)
G Am G Cmaj7/G

did you ev-er get — such — high — hopes? — You're just like my Ken and Bar -
Do, do, do, do, do, yeah. —)

smile on repeat let ring — 4

Bass Fill 1
Bass

bie doll. You dress up and play the game. ah. You're

let ring ---

7 0 7 0 7 0 2 2 2 7 7 0 7 0 7 0 9 9 9 9 11 0 11 0 11 0 11 12 12 12 12

just like my Ken and Bar bie doll. Ah. You're name will nev - er change.

let ring --- let ring --- let ring ---

11 0 11 0 11 0 11 5 5 5 5 7 7 0 7 0 7 0 2 2 2 7 7 0 7 0 7 0 5 5 5 9

Bass: w/ Bass Fill 3, 2nd time

(You're name will nev - er change) You're just like my Ken and Bar - bie doll, in a

let ring ----- let ring ----- let ring -----

7 0 7 0 7 0 9 9 9 11 7 0 7 0 7 0 5 5 5 5 9 7 0 7 0 7 0 2 2 2 7

Bass Fill 3
Bass

T
B 5 5 X 5 5 3 4 5 5 X 5 3 5 4 5 5 X 5 5 3 4

To Coda ⊕

plas - tic world of make be - lieve. — You're just like my Ken and Bar -
Ah. _____)

Gtr. 1

7 0 7 0 7 0 9 0 9 0 11 0 | 11 0 12 0 14 0 12 0 11 0 7 0 | 5 7 0 5 7 0 7 5 5 5 5 9

Bass

5 5 12 14 12 14 0 | 4 5 7 5 4 7 | 5 5 12 14 12 14 12

Keyboard Solo

Gtr. 2 tacet

D

Am

bie doll. — You know he's just gon - na leave. (Gon - na leave.)

Gtr. 2

12 12 12 | 7 7 7 8 7 8

Gtr. 1

let ring - | let ring ----- | P.M. ---

7 0 7 0 7 0 2 0 2 7 | 7 0 7 0 7 0 7 0 9 0 9 7 | 7 0 7 5 5 5 | 7 7 X 5 |

Bass

5 5 X 5 5 3 4 | 5 5 12 14 12 14 12 | 5 5 3 3 3 | 5 X 5 5 3 4

*Elec. Kybd. arr. for gtr.

Chord progression: D, Am, D, Am, D, Am, D, Am7(no3rd)

Measure 1: D (10 7 7), Am (10 8 7 8 7 9 7), D (7 7 5 7 8 7 5 8), Am (5 7 5), D (12 13 12 10 12 10 8 8 8), Am7(no3rd) (12 14 12 11 12 11 8 8 8)

Measure 2: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 3: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 4: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 5: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 6: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 7: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 8: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Chord progression: D6, Am, D, Am, D, Am

Measure 9: D6 (8 10 8 7 8 7 5 5), Am (9 11 9 7 9 7 5 5), D (9 10 9), Am (10 12 10 12), D (12 10 12), Am (9 10 12), D (10 12 13), Am (10 12 14 15)

Measure 10: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 11: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 12: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 13: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 14: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 15: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Measure 16: P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0), P.M. (7 7 0 0)

Interlude

Interlude

D Am D Gr. 3 tacet Am D Am N.C.(D)

Hey you. ____ Hey you. ____ Hey you. ____

14

mf P.M. P.M. P.M. P.M. P.M. *f*

0 7 7 X X 7 9 8 0 7 7 X X 5 5 0 7 7 X X 5 5 11 12 14 12 11 7 0 0 0 0 0 0 0 0 0 0 0

5 5 5 0 4 5 7 5 4 5

Pre-Chorus

Bass: w/ Bass Fig. 2, 1st 3 meas.

[illegible]

D.S. al Coda
Cmaj7/G

not gon - na win. Well face it girl you got it all wrong. do, do, yeah. Do, do, do, do, yeah.

⊕ *Coda*

You're just like my Ken and Barbie doll. You let ring...

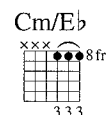
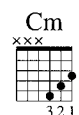
Cmaj7/G (sitar)

know he's just gon - na leave.

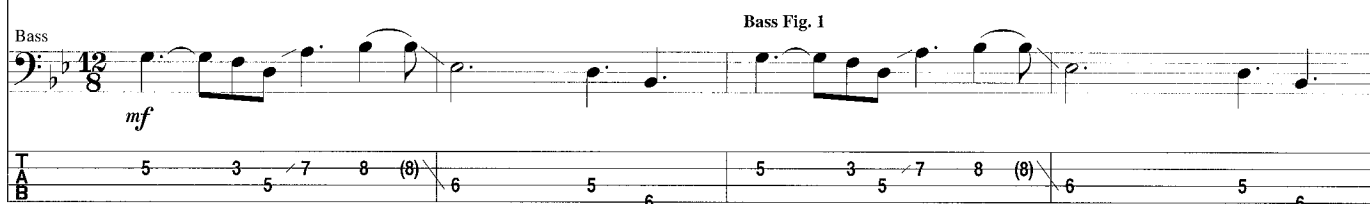
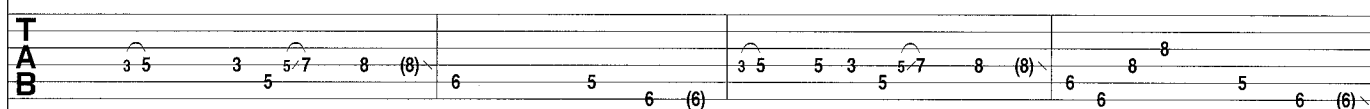
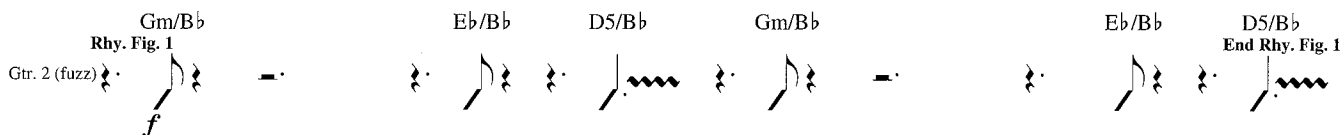
Bass Fill 2
Bass

T
B 3 5 7 5 7 5

Words and Music by Eric Stefani

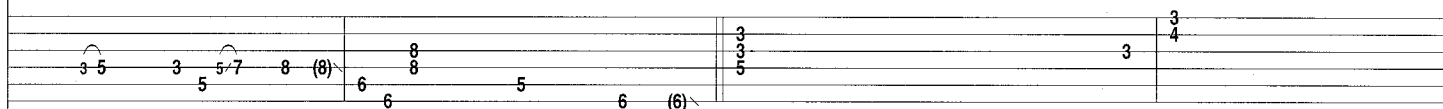
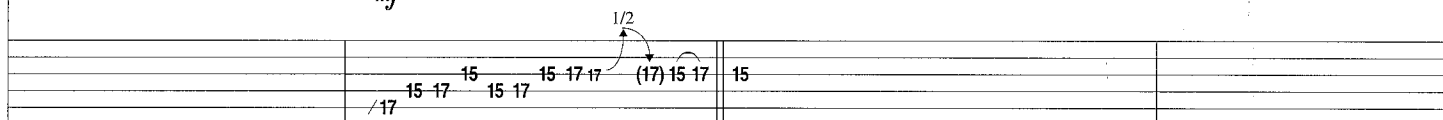


Slowly $\text{♩} = 66$



verse

Gtr. 2 (cont. in notation)



$\ast \text{Gm/Bb}$

E♭/B♭

 Gm/Bb

Ev-'ry step must be placed so that I don't fall____ off.____

Look-ing down to see a-bout how much high-er I ____

Gtr. 2

*Chord symbols reflect Gtr. 2 (next 4 meas.)

E♭/B♭

Gm/Bb

E♭/B♭

am.

An-oth-er cool wind comes through, brush-es my ____ skin. _____

End Rhy. Fig. 2

Gtr. 2 tacet
**Cm

F

Bb

Gtr. 2: w/ Rhy. Fig. 2
Gm/Bb

Oh, the hard-er I push the ten-sion does

let ring ...
w/ Leslie

- let ring

let ring

let ring

Bass

Bass Fig. 2

**Chord symbols reflect overall tonality when rhythm slash notation is not present.

grow. _____ I gath-er my thoughts the fur-ther and fur-ther I go. _____ With some

let ring _____ let ring _____

luck, I just might keep on climb - ing. (Climb - ing. So bet-ter to climb than to face a

let ring _____ let ring _____ let ring _____

Verse

Gtr. 2: w/ Rhy. Fig. 2
Bass: w/ Bass Fig. 2
Gm

2. Pull - ing my - self up by a rope, I bet - ter my view. Oh. The on - ly thing in sight is what

Gtr. 1 (fuzz)
w/ Leslie

Pre-Chorus

I must do. As I turned, I could see my - self fall - ing, fall - ing, fall - ing. Which in re - (Fall - ing.)

let ring

turn gave me strength for the climb. Strength for the

Oo. let ring

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 1 3/4 times
Gtr. 2: w/ Rhy. Fig. 3A, 1 1/2 times
Bass: w/ Bass Fig. 3, simile
Eb

So high the climb. I can't turn back now. Most keep climb - ing up to the climb. (So high the climb. Can't turn back now. Climb to the

clouds. So high the climb. I can't turn back now. Must keep clouds. So high the climb. Can't turn back

Interlude

Gtr. 2 tacet

Bb5

Cb5

D_b5

Gtr. 2

$$C_m$$

F/C

climb-ing up
now.

and up
Up

to the clouds.
to the clouds.

clouds. _____
clouds. _____)

Gtr. I

Rhv. Fig. 4

P.M.

Bass

Bridge

Gtr. 1 tacet

Bb

 C_b

Bb5

Cb5

D65

Al-though man - y failed, I must now pre-vail with no

End Rhy. Fig. 4

P.M.

Db

Bb

Ch

Db

ques - tion. _

Have no time to stop.

On-ward to the top

of the moun - tain. _____

Whoa. And

Bass

Gtr. 1: w/ Rhy. Fig. 4

Bb5

Cb5

Db5

Bb5

Cb5

Db5

I, I can't turn back now. It's so ver-y high but I can't turn back now. If

1 1 1 1 1 1 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 1 1 1 1 1 1 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Gtr. 2

Eb

Eb+

Cm/Eb

Eb+

I keep it up, I'm gon-na make it. I'm

Gtr. 1 (fuzz)

6 8 8 6 8 8 7 8 8 7 8 8 8 8 8 8 7 8 8 7 8 8

Bass

6 5 6 8 10 8 10 12 13 13 (13) 10 12 13

D.S. al Coda

Eb

Eb+

Cm/Eb

Eb+

so ver - y close, can't you see?

6 8 8 6 8 8 7 8 8 7 8 8 8 8 8 8 7 8 8 7 8 8

6 5 6 8 10 8 10 12 13 13 (13) 10 12 13

⊕ Coda

Gr. 1: w/ Rhy. Fig. 3
Gr. 2: w/ Rhy. Fig. 3A, 1st 3 meas.

Db5 Eb

So _____ high _____ the climb. _____ I
(So _____ high _____ the

6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 5 6 6 6 6 3 / 5 3 6

Ab Db Cm F Bb

Can't _____ turn back now. _____ Must keep climb-ing up and up _____ to the clouds. _____
climb. Can't turn back now. Climb to the clouds. _____)

4 4 4 4 4 4 4 4 4 4 4 4

3 3 5 1 1 3 3 1 1 1 1 1

Outro

Gr. 2: w/ Rhy. Fig. 1, 2 times
Bass: w/ Bass Fig. 1, 2 times, simile
Gm

Eb D5/Bb Gm

Get-ting clos - er. Get-ting clos - er. Com-ing

Gr. 1 (fuzz)
let ring _____
w/ Leslie _____

4 3 3 3 5

E♭ D5/B♭ Gm E♭ D5/B♭

clos-er. Get-ting clos-er. Oo. _____

Gtr. 3 (dist.)

full 1/2

5 (5) 3 5 3 5 3 3 5 4 6/8 6 8 8 8 8 6 8 8 6 5 6 5 8 6 7 5 3

Gtr. 1

let ring

4 3 3 3 5 5 4

Gm E♭ D5/B♭ Gm E♭

Look-ing back to, _____ look-ing back to you. _____

let ring- - - let ring- - -

1/2

5 7 6 7 5 3 5 5 (5) 3 5 6 5 3 3/5 3 5 5 3 5 5 2/3 3 3/5 5

3 3 3 5 6 5 5 6

Bass

3 5 5 5 3 5 6 5 3 6

Gm Eb Gm Eb

Look-ing back _____ to, _____ look-ing back _____ to ____ you. _

let ring -----

8va -----

let ring ----- let ring -----

5/7 6 5/7 6 7 5 3 3 5 14/15 17 14 15 15/17 17

mf

5 7 8 5 5/7 5 3 2

3 5 3 5 X 0 7 6 6 7 8 5 7 8 7 5 8 7 5 5 3 5 5 3 5 6 6 5 6 6

Gm Eb Gm

Look-ing back _____ to, _____ look-ing back _____ to ____

8va -----

let ring -----

full

18 17 19 18 (18) 15 15 17 15 17 17 15 17 15 13 17 15

(2) 3 2 1 0 5

3 5 5 5 5 5 6 3 6 3 5 3 5 3 5 5

Gtr. 1 tacet
E $\flat$

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.
Gm

E $\flat$

D5/B $\flat$

you. Look-ing back to,

Gtr. 3

loco

grad. release

4:3

8va

full 3/4 1/2 1/4

5 5 5 5 5 (5)

3 5 0 5 3

11 11 11 11 11 11 11 13 13 13 13 13 15 15 15 15 15

3 12 12 12 12 12 12 12 14 14 14 14 14 14 15 15 15 15

Bass

6 5 6

2 3 2 3 5 3

8 7 8 7 5 3 5

Gtr. 2: w/ Rhy. Fig. 2, 1st 2 meas.
Gm

Gtr. 3 tacet
E $\flat$

mp *pp* *mp*

to the top, to the top, to the top, to the top, to the top, to the top, to the top, to the top, to the top, to the top. Climb up

8va

15 15

3 3 1 2 3 3 4/5 4/5 4/5 6 6 4 5 6 6 6 5 6 5

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.
Gm

E $\flat$

D5/B $\flat$

to the top, to the top, to the top, to the top, to the top, to the top, to the top. *mf* Oh. _____

Bass

3 3 5 3 3 3 5 6 6

Gm

E $\flat$

Gm

Look-ing back _____ to _____ you. _ Look-ing back _ to _

5 5 3 5 5 5 5 3 6 8 8 8 6 6 3 5 3 5

E $\flat$

Gm

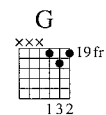
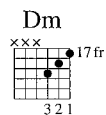
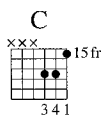
E $\flat$

— you. — Look-ing back _____ to _____ you. —

4:3 6 6 6 6 6 6 5 6

Sixteen

Words and Music by Gwen Stefani and Tony Kanal



Intro

Moderate Rock ♩ = 158

Half-Time Feel

N.C.

(C)

Spoken: One, two, three, four!

Gtr. 1 (dist.)

8va

f w/ flanger

P.H.

TAB

3 3 3 3 3

pitches: C B♭ G E C

Bass

f w/ dist.

TAB

0 2 0 3 0 2 0 3

(Dm)

8va

P.H.

3 3 3 3 3 3 3

pitches: C B♭ G E E♭ G B♭

string noise

5 5 3 5 5

End Half-Time Feel

loco

8va

P.M. P.H.

3 3 3 3 3 3

pitches: G F D B G

8va

P.H.

3 3 3 3 3

pitches: C B♭ G E C

string noise

5 3 5 0 2 0 3 0 2 0 3

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C
Rhy. Fig. 1

Gr. 2
(slight dist.)

sim.

Voc. Fig. 1

Yeah.

End Voc. Fig. 1

Riff A

8va

P.H.

3 3 3 3 3

pitches: C B $\flat$ G E C

3 3 3 3 3

pitches: C B $\flat$ G E C

Bass Fig. 1

0 2 2 0 3 0

0 2 3 3 3 3

0 2 2 0 3 0

0 2 3 3 3 3

Dm

G

C

End Rhy. Fig. 1

(cont. in notation)

End Riff A

8va

P.H.

3 3 3 3 3 3

pitches: C B $\flat$ G E C C

End Bass Fig. 1

5 5 5 3 5 2 3

5 2 5 5 5

0 2 0 3 0

0 2 3 (3) 15

Half-Time Feel

Gtr. 1 tacet
Am

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

The notation for Gtr. 2 shows a rhythmic figure consisting of a series of chords and single notes. The dynamic marking *mf* is present. The figure is repeated several times, ending with "End Rhy. Fig. 2".

Bass Fig. 2

dist. off

End Bass Fig. 2

5 5 5 5 7 7 7 7 5 5 5 5 5 5 5 5 0 0 0 0 3 3 3 3 5 5 5 5 5 5 5 5 0

Grtr. 2: w/ Rhy. Fig. 2, 3 times, simile
Bass: w/ Bass Fig. 2

Dm

Bass: w/ Bass Fill 1, 2nd time
G

Grtr. 2: w/ Rhy. Fill 1, 2nd time
Grtr. 3: w/ Fill 1, 2nd time
Am

with no el - bow room, _____
Lit - tle but - ter - fly, _____

with your bod - y in bloom. _____
no mat - ter how you try, _____

Bass Fill 1

Bass

The musical notation for Bass Fill 1 is written on a single staff in bass clef, 4/4 time. It consists of two measures. The first measure contains four eighth notes: C2, D2, E2, and F2. The second measure contains a quarter note G2, followed by a dotted quarter note A2, and then a quarter rest. The tablature below shows fret numbers corresponding to the notes: 0 for C2, 1 for D2, 2 for E2, 3 for F2, 4 for G2, and 5 for A2.

TAB

0 0 0 0 3 3 3 5 5 5

Rhy. Fill 1

Gtr. 2

5 5 5

Fill 1
Gtr. 3 (slight dist.)



Chorus

You've had your lit - tle back - yard _____ pro - tect - ed by big walls. _____
 you'll be seg - re - gat - ed, _____ you're gon - na be closed off. _____

Bass Bass Fig. 3

5 5 5 7 7 7 8 7 5 8 5 8 7 5 0 0 0 3 3 3 5 5 5 0 2 3 2 3

End Half-Time Feel

You did - n't dare look o - ver _____ 'cause you've been too _____ small. Now, you're
 You're cal - low and you're green _____ 'cause you're caught be - tween. Yeah, you're

End Bass Fig. 3

5 5 5 7 7 7 8 7 5 8 5 8 7 5 0 0 0 3 3 3 5 5 5 5 5 5 5 5 5 5

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
 Gtr. 1: w/ Riff A, 2 times, simile

C

Rhy. Fig. 3

Gtr. 2

f *sim.*

fin - 'lly six - teen and you're feel - in' old, _____ but they, they won't be - lieve that you
 on - ly six - teen. Try to cross the line, _____ but your, your lit - tle wings are
 on - ly six - teen. Wan - na catch a peek, _____ but they, they look at you like you're

Bass Fig. 4

w/ dist.

0 2 2 0 3 0 0 2 3 3 3 3 0 2 2 0 3 0

Dm

got a soul. _____ No, _____ whoa. _____ Whoa,
 in - ter - twined. _____ No, _____ whoa. _____ Whoa,
 such a freak. _____ Whoa. _____ Whoa,

0 2 3 3 3 3 5 5 5 3 5 5 3 5 5 5 5 5 8 8 7 7

Gtr. 2: w/ Rhy. Fig. 1
 Bass: w/ Bass Fig. 1, simile
 Bkgd. Voc.: w/ Voc. Fig. 1
 C

C

End Rhy. Fig. 3

no. _____
 no. _____
 no. _____

'Cause you're on - ly six - teen and you're
 Well, you're on - ly six - teen and you're
 Well, you're on - ly six - teen with a

End Bass Fig. 4

0 2 2 0 3 0 0 2 3 3 3 3

feel - ing real ____ but you, you can't seem to cop a feel. ____ No, ____
 such a tease. ____ And there's noth - ing you do that can real ly please. ____
 lot to say ____ but they, they won't give you the time of day. ____

To Coda ⊕

Bass: w/ Bass Fill 2, 3rd time

Dm G C

whoa. _____
 Whoa. _____
 Whoa. _____

Whoa,
 Whoa,
 Whoa,

no. _____
 no. _____
 no. _____

Interlude

Gtrs. 1 & 2 tacet
 Bass tacet
 N.C.(C)

Spoken: "These children they're not really bad, most of them,

*Gtr. 4

mf

5 5 7 7 5 5

*Strings arr. for gtr.

Bass Fill 2
 Bass

4/4

T
 A
 B

0 2 0 3 0 2 0

Verse

Gtr. 2: w/ Rhy. Fig. 2, 2 times

Bass: w/ Bass Fig. 3

Gtr. 5 tacet

Am Dm G

3. You know you can't for - sake it, _____ so sit back and take _____

Am Dm

it. _____ You see you're just not ripe. _____

G Am

So don't try and _____ fight _____ that you're _____

D.S. al Coda
End Half-Time Feel

Coda

Outro

Gtr. 2 C

sim.

Well, you're on - ly six - teen. Oh, you're (You're on - ly six - teen.

Gtr. 1 8va P.H.

3 3 3 3 3 3 3 3

pitches: C C Bb G E C G G G

3 0 2 0 3 3 3 0 2 0 3 0 2 0 3 0 2 0 3 3

on - ly six - teen. You're on - ly six - teen. Well, you're just six - teen. You're

8va P.H.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

pitches: C C Bb Bb G G E C C G G pitches: C C C

3 0 2 0 3 0 2 0 3 0 2 0 3 3 5 5 5 3 5 2 3 5

G C

on - ly six - teen.) Ah, you poor lit - tle thing.

8va Harm. P.H.

3 4 4 5 12 12 12 12 3 3 3 3 3 3 3 3

A F# F# D G D D D pitches: C C G G E E C

2 3 5 2 5 5 0 2 0 3 0 2 0 3 0 2 3

Words and Music by Gwen Stefani, Tony Kanal and Eric Stefani

Moderate Rock ♩ = 156

Bass: w/ Bass Fig. 1,
5 times, simile

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Verse
Half-Time Feel

E C#m E C#m

1. Sap - py, pa - thet - ic, lit - tle me. ____

Rhy. Fig. 1

mf

4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
4 4 6 6 4 4 6 6

0 2 2 2 4 2 4 4 4 2 4 2 2 4 4

E

C#m

E

C#m

That was the girl ____ I used _ to be. ____

End Rhy. Fig. 1

4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
4 4 6 6 4 4 6 6

0 2 2 2 2 4 2 4 4 4 2 4 0 0 4 4

A C#m E

But you had me on my knees. —

Rhy. Fig. 2 End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 2

f

Gtr. 3 (dist.) Riff A End Riff A

Bass Fill 1 End Bass Fill 1

Verse

Gtr. 3 tacet
Gtr. 2: w/ Rhy. Fig. 1

E C#m E C#m

Bass: w/ Bass Fill 2, 2nd time

2. I'd trade you places any day. —
3. You're try - ing my shoes on for a change. —

*2nd time resume Half-Time Feel.

Bass Fill 2

Bass

E Gtr. 2: w/ Rhy. Fill 2, 2nd time C#m Bass: w/ Bass Fill 3, 2nd time E C#m

I nev - er thought you could be that way.
They look so good but fit so strange,

Bass: w/ Bass Fill 1, simile Gtrs. 2 & 3: w/ Rhy. Fig. 2 A C#m E

But you looked like me on Sun - day.
out of fash - ion, so I can't com - plain.

End Half-Time Feel Chorus

Gtr. 3 tacet, 2nd time A B/A A B/A A B/A Gtr. 3 tacet C#m

You came in with the breeze

Gtr. 2 Gtr. 3 divisi Rhy. Fig. 4 Gtr. 2

Bass Bass Fig. 2

Rhy. Fill 2 Gtr. 2

Bass Fill 3 Bass

C#m B A C#m

an - y warn - ing. I thought I knew you. (Whoa.)

*let ring throughout

simile on repeat

*next 6 meas.

A E A

1., 2. I thought I knew you. } I thought I knew you well... }
 3. But I've got a new view. } Whoa.)

Gtr. 1: w/ Fill 1, 1st time
C#5

Fill 1

Gtr. 2

let ring w/ bar

let ring w/ bar

TAB

16 17 (16) 16 (16) 16

Bass: w/ Bass Fig. 1, 2 times, simile
Gtr. 3: w/ Riff A, 1st & 3rd times

E

1., 2. So _____ well.
3. Oh, _____ well.

Rhy. Fill 1 End Rhy. Fill 1

1.

Bass: w/ Bass Fig. 1, simile
Gtr. 3: tacet
N.C.(E)
Riff B

End Riff B

2.

A *B/A A B/A A B/A B C#m/B B

Bass

*Chord symbols reflect overall tonality.

Bridge

C#m/B B C#m/B C#m

I know who I am, but who are you? You're not

Gr. 4 (dist.)

f
w/ slide & sustain

Gr. 2 Rhy. Fig. 5 End Rhy. Fig. 5

Bass Fig. 3 End Bass Fig. 3

Bass: w/ Bass Fig. 3, 3 times, simile
Gr. 2: w/ Rhy. Fig. 5, 7 times

look - ing like you used to. You're on the oth - er side of the mir - ror,

Gr. 4

so noth - ing's look - ing quite as clear. _____

Thank you for turn - ing on the lights. _ Thank you, now you're the

Gtr. 4

Bass

par - a - site. _ I did - n't think you had it in you. And now you're

w/o slide w/ slide

Chorus

Bass: w/ Bass Fig. 2, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 4, 2 times
C#m

look - ing like I _ _ _ _ _ used to! _ _ _ _ _ You came in with the breeze.

8va

⊕ Coda

Outro

Bass: w/ Bass Fig. 1, 2 times

Gtr. 3: w/ Riff A

Gtr. 2: w/ Riff B, 3 times

N.C.(E)

Gtr. 2: w/ Rhy. Fill 1

Oo, _____ on Sun - day morn - ing _____ with -
(Sun - day morn - ing. _____)

out a warn - ing. _____ (Sun - day morn - ing. _____)

Bass Fig. 4
Bass

End Bass Fig. 4

2 2 0 2 4 2 4 4 0 2 4 2

Bass: w/ Bass Fig. 4, 3 times

E C#m E

_____) I thought I knew you. _____

C#m E C#m

(Sun - day morn - ing. _____) Oh, _____ you want me bad - ly. _____

Gtr. 3: w/ Riff A
N.C.(E)

C#m E

_____ You can - not have me. _____

Gtr. 2

Bass: w/ Bass Fig. 5, 2 times

E

2 0 2 4 2 4 5 6 6 7 9 9 0 2 4 2

Bass **Rhy. Fig. 5** **End Rhy. Fig. 5**

2 0 2 4 2 4 0 2 4 2

C#m E C#m

Sun - day morn - ing. _____ On Sun - day morn - ing. _____
 (Sun - day morn - ing. _____)

4 0 2 4 2 7 0 2 4 2 4 0 2 4 2

E C#m Free Time N.C.(E)

Sun - day day morn - ing. _____
 (Sun - day morn - ing. _____)

Gtr. 2

Bass

7 0 2 4 2 2 5 6 2 0 4 2 0

2 0 2 4 2 4 0 2 4 2 0

Gtr. 1

Harm. let ring

12 12 12

Gtr. 2

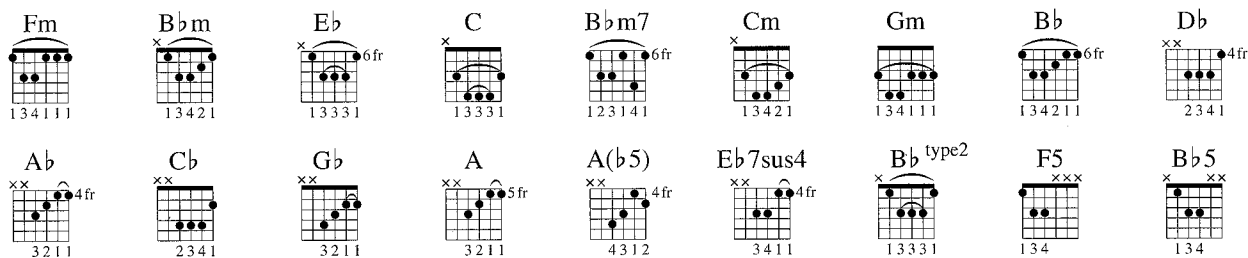
Bass

(0)

(0)

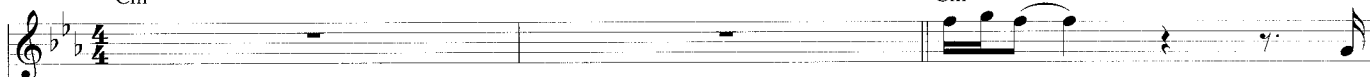
Don't Speak

Words and Music by Eric Stefani and Gwen Stefani



Intro

Slowly ♩ = 76
Cm



Verse

Cm

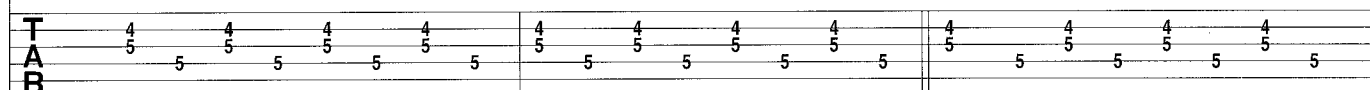
1. You and me, — we

*Gtr. 1 (slight dist.)

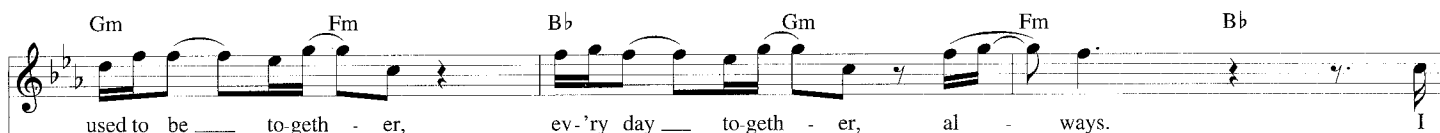
Rhy. Fig. 1



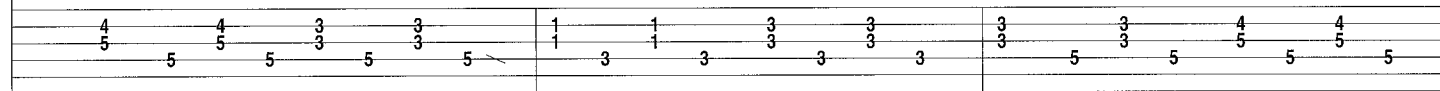
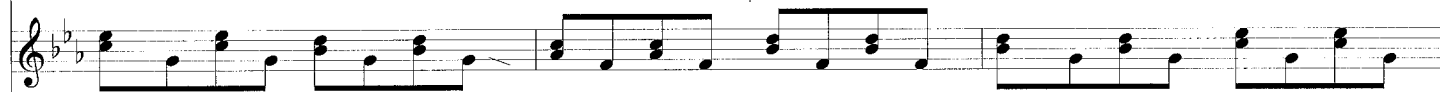
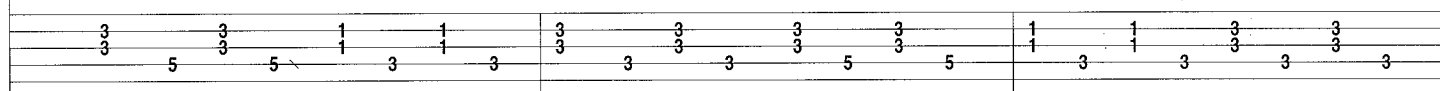
mf let ring throughout
w/ pick & fingers



*two gtrs. arr. for one



End Rhy. Fig. 1



Bbm7 C Fm Bbm7 C End Rhy. Fig. 2

ing. Don't tell me 'cause it hurts.

End Rhy. Fig. 2A

1 3 3 3 3 1 2 3 5 5 5 5 0 1 1 1 3 4 1 3 4 3 1 3 4 3

Fm Bbm Eb C

Don't speak. I know what you're thinking. I don't need your rea

1 3 3 3 3 3 1 1 1 1 3 3 3 3 1 2 3 3 3 3 2

Bbm7 C Fm Bbm7 Eb

sons. Don't tell me 'cause it hurts. 2. Our

(cont. in slash)

End Bass Fig. 1

1 3 3 3 3 1 2 3 5 5 5 5 0 1 3 3 3 3 2 4 6

Verse
Gtr. 1: w/ Rhy. Fig. 1
Cm
Gtrs. 2 & 3

Gtrs. 2 & 3 tacet
Gm Fm

mem - o - ries, they can be in - vit - ing. But some are

Bass

3 3 1

Bb Gm Fm Bb

al - to - geth - er might - y fright - 'ning. As

6 3 1 6 6 18

Bbm7 C Fm Bbm7 C

ing. Don't tell me 'cause it hurts. No, no, no,

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, 1st 3 meas. Fm Bbm Eb C

don't speak. I know what you're think ing and I don't need your rea -

Bbm7 C N.C.(Fm)

sons. Don't tell me 'cause it hurts.

Gtrs. 1, 2 & 3

(Gtrs. 2 & 3 cont. in slash)

Bass

Bridge

Gtrs. 2 & 3 Db Ab Cb Gb

It's all end ing. I got - ta stop pre tend ing who we

Gtr. 1

Bass

A A(b5)

E $\flat$ 7sus4

(Gtr. 3 cont. in notation)

are. _____

Guitar Solo

Gtr. 1 tacet
Cm Rhy. Fig. 4 Gm Fm B $\flat$ type2 End Rhy. Fig. 4

Gtr. 2

Gtr. 4 (nylon str. acous.)
mf

Gtr. 3 Rhy. Fig. 4A End Rhy. Fig. 4A

Bass

Gtrs. 2 & 3; w/ Rhy. Figs. 4 & 4A, 2 times

Gtr. 4

Cm Gm Fm B $\flat$ Cm Gm

Bass

Fm B $\flat$ Gm Cm Fm

Gtrs. 2 & 3

Gtr. 4

Verse

Gtrs. 2, 3 & 4 tacet
Cm Gm Fm B $\flat$

Gtr. 5 (dist.)

F5 B $\flat$ 5

mf

3. You and me, — I can see — us dy - ing. Are — we? —

Gtr. 1

w/ slight dist.

Gtr. 1

Bass

mf

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 2 times
Gtr. 5 tacet
Fm

B♭m C

Don't speak. I know — just what — you're say — ing, so — please stop — ex — plain —

Bass Bass Fig. 2

1 3 3 3 3 3 1 1 1 1 3 3 3 3 1 2 3 3 3 3 2

B♭m7 C Fm B♭m7 C

ing. Don't tell — me 'cause — it hurts. — No, — no, — don't —

End Bass Fig. 2

1 3 3 3 3 1 2 3 0 0 0 0 0 1 3 3 3 3 3 1 3

Bass: w/ Bass Fig. 2, 1st 3 meas.
Fm B♭m E♭ C

— speak — I — know what — you're think — ing and I don't need — your rea —

B♭m7 C Fm Bass: w/ Bass Fill 1 B♭m7 C

— sons. Don't tell — me 'cause — it hurts. — Don't tell — me 'cause — it hurts.

Outro

Gtr. 1: w/ Rhy. Fig. 3, till fade
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, till fade
Bass: w/ Bass Fig. 2, simile, till fade
Fm
Voc. Fig. 1

B♭m E♭ C

(La, — la, — la, I — know what — you're say — ing, — so — please stop — ex — plain —
la, — la, — la, la, — la, — la, La, — la, — la, —

B♭m7 C Fm B♭m7 C End Voc. Fig. 1

— ing. — Don't — speak, — don't — speak, — don't — speak, — no. —
la. La, — la, — la, la, la, —

Bass Fill 1
Bass

1 1 3 3 4 4 3 3

Bkgd. Voc.: w/ Voc. Fig. 1, till fade

Fm Bbm Eb C

I know what you're think - ing and I don't need your rea -

Bbm7 C Fm Bbm7 C

sons. I know you're good. I know you're good. I know you're real good, oh.

Fm Bbm Eb C

La, la, la, la. La, la, la,

Bbm7 C Fm Bbm7 C

la. Don't! Don't! Ooh, ooh,

Fm Bbm Eb C

hush, hush, dar - ling. Hush, hush, dar - ling.

Bbm7 C Fm Bbm7 C

Hush, hush, don't tell me 'cause it hurts.

Begin Fade

Fm Bbm Eb C

Hush, hush, dar - ling. Hush, hush, dar - ling.

Bbm7 C Fm Bbm7 C

Hush, hush, don't tell me 'cause it hurts. Oh,

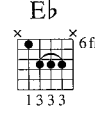
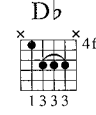
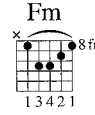
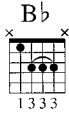
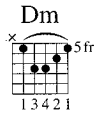
Fade Out

Fm Bbm Eb C

hush, hush, dar - ling. Hush, hush, dar - ling.

You Can Do It

Words and Music by Gwen Stefani, Thomas Dumont, Tony Kanal and Eric Stefani



Intro

Moderately ♩ = 126

Bb

C

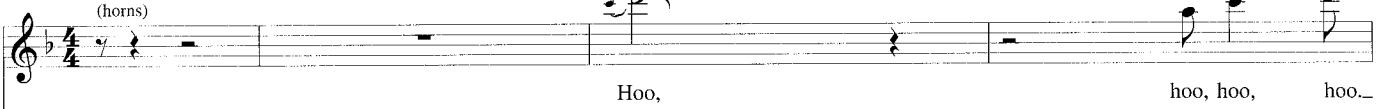
Bass tacet

Dm

Am

Abm

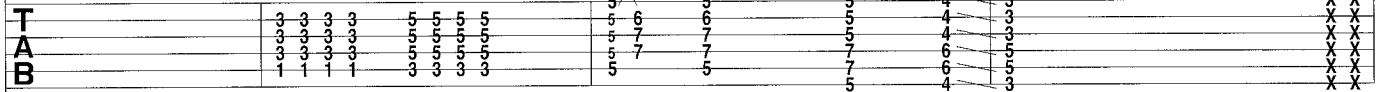
Gm



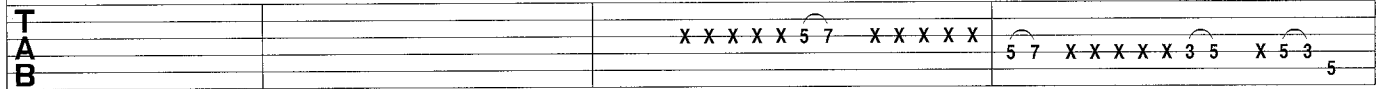
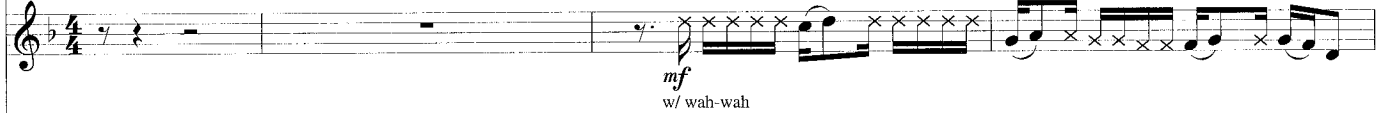
Gtr. 1 (slight dist.)

Rhy. Fig. 1

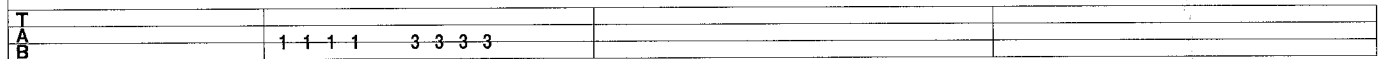
End Rhy. Fig. 1



Gtr. 2 (clean)



Bass



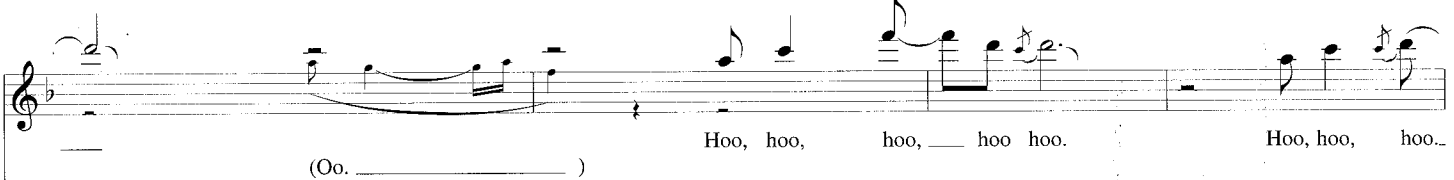
Gtr. 1: w/ Rhy. Fig. 1, 5 times
Dm

Am

Abm

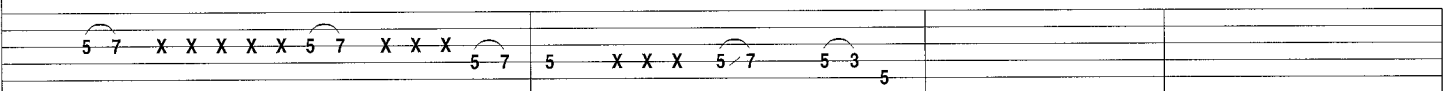
Gm

Gtr. 2: w/ Riff A, 4 times; simile
Dm Am Abm Gm



Gtr. 2 Riff A

End Riff A



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MCA music publishing

Dm Am A♭m Gm Dm Am A♭m

Hoo, hoo, hoo. _____

Bass

sim.

3 3 5 5 6 3/5 5 5 7 7 8 8 5 7

Gm Dm Am A♭m Gm

5 5 7 7 8 8 7 7 5 5 7 7 8 8 5 7 5 5 3 3 5 5 6 3

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Riff A, 7 times, simile
Dm

Am A♭m Gm Dm Am A♭m

1. Since you've been gone, since you've been un - glued _____ it's hard to fig - ure out your
2. Ev - 'ry - thing you say has been tak - en wrong. _____ E - nough to say it's a sad, _____

Bass Fig. 1

5 5 7 7 8 8 5 7 5 5 3 3 5 5 6 3 5 5 7 7 8 8 5 7

Gm Bass: w/ Bass Fig. 1, 2 1/2 times, simile Dm Am A♭m Gm

next move. _____ One min - ute here, _____ the next you're gone. _____
sad song. _____ They can't un - der - stand that you mean to do good. _____

End Bass Fig. 1

5 5 7 7 8 8 7 7

Dm Am A♭m Gm

Let's make an end to this sad, _____ sad song. _____
I guess you could say you're mis - un - der - stood. _____

Dm

catch up and win the race, _____ and straight-en your self out. _____
 _____ Hoo, hoo, hoo, _____ hoo, hoo.)

You can do ____ it. You've gon-na do it. Jump-ing through it, yeah, _____ yeah.

Gtr. 2

Bass

1

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

Gtr. 2: w/ Riff A, 2 times, simile

Dm

Bass: w/ Bass Fill 1, 2nd time

Dn

C

Gm

H

An

C.

Bass

sim.

Bass Fill 1

Trumpet Solo

Gtr. 1: w/ Rhy. Fig. 1, 2 times

Bass: w/ Bass Fill 2, 2nd time

Gtr. 2: Gm F Am N.C. Dm Am A♭m Gm Dm Am A♭m

simile on repeat

XXXXXXXXXXXX XXX XX 5 7 7 7 XXXX 7 7 7 7 XXXX 5 7 7 7 XXXX 7 7 7 7 XXXX 5 7 7 7 XXXX 7 7 7 7 XXXX

Bass 8va

5 7 8 10 10 12 15 17 14 14 15 17 15 (15)

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Gtr. 2: w/ Riff A, 3 times, simile

Gm Dm Am A♭m Gm Dm Am A♭m

3. I know it seems your mess-in' with your mind, — but you don't have to go for -

7 7 7 7 XXXX 7 7 7 7 XXXX

loco

15 17

Gm Dm Am A♭m Gm

ward blind. — So let the by - gones be — by - gone, —

5 5 3 5

Bass Fill 2 Bass 8va

15 19 19 19 17 19 15 17 14 14 15 15 17 15

Dm Am Gm N.C. C

and let's make an end to this sad, sad song. Hoo, _____

Gtr. 1

(cont. in slash)

Gtr. 2

Bass

Interlude

Bkgd. Voc.: w/ Voc. Fig. 1, 1 5/8 times
Fm
Rhy. Fig. 3

D $\flat$ E $\flat$ Fm D $\flat$ E $\flat$ End Rhy. Fig. 3

Gtr. 1

ah, yeah. Hoo, hoo, hoo, hoo. Hoo, hoo, hoo.

Riff C

Gtr. 2

End Riff C

Bass Fig. 3

End Bass Fig. 3

Voc. Fig. 1

(Hoo, hoo, hoo, hoo. Hoo, hoo, hoo.)

hoo, hoo. Hoo, hoo, hoo. Hoo, hoo, hoo.)

Gtr. 1: w/ Rhy. Fig. 3
 Gtr. 2: w/ Riff C
 Bass: w/ Bass Fig. 3
 Fm

Db Eb Fm Db Eb

Hoo, hoo, hoo, ah. Un

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 3, 1 1/2 times
 Gtr. 2: w/ Riff C, 1st 2 meas., 3 times, simile
 Fm

Bass: w/ Bass Fig. 4, 2 times
 Fm

for - tu - nate - ly this is the case. You've got to catch up and win the race.

Bass Fig. 4 End Bass Fig. 4

8 8 6 X 4 X 8 6 4 4 6 6 4 6 8 X 6

Db Eb Fm Db Eb

and straight - en your - self out.

Fm
 Rhy. Fig. 4
 Gtr. 1

play 4 times
 End Rhy. Fig. 4

You can do it. You're gon - na do it,

Gtr. 2
 Rhy. Fig. 4A

End Rhy. Fig. 4A

8 8 8 8 X 8 8 8 8 X

Gtr. 1: w/ Rhy. Fig. 4, 4 times
 Gtr. 2: w/ Rhy. Fig. 4A, simile, till fade
 Fm

You can do it. You're gon-na do it. You can do it. You're gon-na do — it.

Bass Fig. 5

End Bass Fig. 5

Bass: w/ Bass Fig. 5

You can do — it, so get to — it. You can do it. You're gon-na do — it.

Gtr. 1: w/ Rhy. Fig. 3
 Fm

Db Eb

Bass: w/ Bass Fill 3, 2nd & 3rd times
 Fm

Db Eb

Play 3 Times and Fade

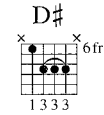
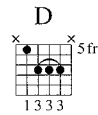
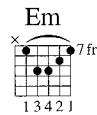
You can do — it. You can do — it.

Bass

Bass Fill 3
 Bass

World Go 'Round

Words and Music by Gwen Stefani and Tony Kanal



Intro

Moderately Slow ♩ = 74

N.C.(G)

*Gtr. 1 (clean)

mf
let ring throughout

TAB

Bass

TAB

*doubled throughout

Gtr. 1 tacet

Gtr. 2 (slight dist.)

mf
w/ wah-wah

TAB

TAB

1. In the

Verse

G C G Em

quick-ness of _ our haste _ it seems we for-get how to live _ The old blue-print no long-er man-i-fests it-self

Rhy. Fig. 1

TAB

Bass Fig. 1

TAB

G

Rhy. Fig. 2

End Rhy. Fig. 2

End Riff A

find an - oth - er way to make the world go 'round. _____
World go ____ 'round, world go ____ 'round, world go ____ 'round.)

121

Interlude

Gtr. 1 tacet
G

2. In - di -

Gtr. 2

Bass

Verse

Gtr. 2: w/ Rhy. Fig. 1, simile
Bass: w/ Bass Fig. 1
G

vid - u - al roles — we think, — not so im - por - tant to — the plot. — The big

Em G

pic - ture un - seen, leav - ing life in be - tween de - stroyed — and o - ver - wrought. — There's no

C G

need — to point — the fin - ger. We un - der - stood — who takes — the blame. — De -

Em D

lin - quents caught red-hand - ed in the act. Crooks — dis - guised — as you — and — I. — We've got to

Chorus

Gtr. 1: w/ Riff A, 3 times, simile
Gtr. 2: w/ Rhy. Fig. 2, 3 1/2 times, simile
G

find an - oth - er way to make the world go 'round. — We've got to

(World go — 'round, world go — 'round, world go — 'round.

Bass

find an - oth - er way to make the world go 'round. _____ We've got to
World go 'round, world go 'round, world go 'round. _

Bass Fig. 2 End Bass Fig. 2

5 5 7 7 7/9 7 5 5 | 7 7 5 7 7 5 7 5 5 5 5 7

find an - oth - er way to make the world go 'round. _____ And,
World go 'round, world go 'round, world go 'round.

5 5 7 7 7/9 7 5 5 | 7 7 5 7 7 5 7 5 5 5 5 7

yeah, find an - oth - er way. _____ You see there's
World go 'round, world go 'round, world go 'round. _)

Gtr. 1

Bass

5 5 7 7 7/9 7 5 5 | 5 7 7 5 7 7 5 3

Rhy. Fill 1

Gtr. 2

(cont. in slash)

TAB

3 3 X | 0 2 3

Bridge

Gtr. 2

Em D D#

man - y, man - y, man - y, man - y peo - ple in the world, (From end to end, from pole to pole. and

Gtr. 1

X X 7 X X 7 X 10 X 10 X 10 10 X 10 10 X 10 10 11

X X 9 X X 9 X 11 X 11 X 11 11 X 11 11 X 11 11 12

Bass

7 7 9 9 9 9 5 5 7 5 5 5 7 5 5 7 5 5 7 5 5 6

Em D D# Em D

I'm not sure if I like what I've heard. Far and near, far and wide. I'm not sure if I like what I'm

7 7 7 7 10 10 10 10 10 10 10 10 10 11 7 X X 10 10 X X 10 10

8 8 8 8 10 10 10 10 10 10 10 10 10 11 8 X X 10 10 X X 10 10

9 9 9 9 11 11 11 11 11 11 11 11 11 12 9 X X 11 11 X X 11 11

7 9 9 9 9 5 5 7 5 5 7 9 9 7 9 7 5 5 6 7 5 5 7 5 5

Em D D#

oh. In-ex-cus-a-ble ex-ploi-ta-tion.
(Ex-ploi-ta-tion.)

10 10 10 10 10 10 7 7 7 10 10 10 10 10 10 7 8
10 10 10 10 10 10 8 8 8 10 10 10 10 10 10 7 8
11 11 11 11 11 11 9 9 9 11 11 11 11 11 11 7 8
7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 6

Em D D# (cont. in notation)

It's the dawn-ing of a new e-ra, peo-ple con-sci-ous-ly don't care. How un-fair.

8 7 7 10 10 X 10 10 10 X 10 10 X 10 10 11
9 8 8 10 10 X 10 10 10 X 10 10 X 10 10 11
7 9 9 11 11 X 11 11 11 X 11 11 X 11 11 12

7 7 7 7 5 5 5 7 5 5 5 5 5 5 5 5 6

Outro-Chorus

Gtr. 1: w/ Riff A, simile, till fade

N.C.(G)

You find an-oth-er way to make the world go 'round.

Gtr. 1

Gtr. 2

Bass

You've got to find an-oth-er way to make the world go 'round. We've got to

Gtr. 2

Bass

Gtr. 2: w/ Rhy. Fig. 2, simile, till fade
 Bass: w/ Bass Fig. 2, 5 1/2 times
 G

find an - oth - er way to make the world go 'round, _____ yeah, - yeah. _____ And,

yeah, find 'noth - er way. _____ Oh, _____ it's

ev - 'ry 'noth - er way. _____ Hey. _____ And

find an - oth - er way to make the world go 'round, world go 'round, world go 'round. You got to

send me an - oth - er way. _____ In the quick-ness of our haste _____ we for - get. _____

Begin Fade

_____ In the quick-ness of our haste _____ we for - get how to live. _____ So, (Find an - oth - er way to make the

Bass

7 7 5 7 7 5 7 5 5 5 5 5 5 5 7 5 5 7 5 7 5 5 7 5 5 3 5 7

Fade Out

find an - oth - er way to make the world go 'round, world go 'round, world go 'round. world go 'round, world go 'round, world go 'round. _____)

5 5 7 5 5 7 5 7 5 5 7 5 5 3 5 7

End It on This

Words and Music by Gwen Stefani, Thomas Dumont, Tony Kanal and Eric Stefani

Intro

Fast ♩ = 164

F

Rhy. Fig. 1

Gtr. 1 (slight dist.)

Fmaj7

F7

Fmaj7

End Rhy. Fig. 1

Oct. 1 (slight dist.)

Guitar: *f* P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB:

Measure 1	Measure 2	Measure 3	Measure 4
10 10 10	10 10 10	10 10 10	10 10 9
8 8 8 8 8	8 8 8 8 8	8 8 8 8 8	8 8 8 8 8

Bass: *mf*

TAB:

Measure 1	Measure 2	Measure 3	Measure 4
8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8

Dm

Rhy. Fig. 2

Dm/C#

Dm/C

Dm/C#

End Rhy. Fig. 2

The image shows a musical score for the song "The Rose Tree". It consists of a treble staff and a bass staff. The treble staff features a melody with a "P.M." (Pizzicato) marking and a guitar accompaniment with triplets and fingerings. The bass staff provides a simple accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4.

F

Riff A

*Gtr. 2 (clean)

Fmai7

F7

Fmai7

End Riff A

Gtr. I
f
 8 6 5 | 8 5 | 8 6 5 | 5 8 6 5
 10 10 10 | 10 9 9 9 | 10 8 8 8 | 10 9 9 9
 8 8 8 8 | 8 8 8 8 | 8 8 8 8 | 8 8 8 8

Bass
 8 8 8 8 | 8 8 8 8 | 8 8 8 8 | 8 8 8 8

* Piano & organ arr. for gtr.

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Gr. 3: w/ Rhy. Fig. 3

Dm

I thought that we would last, be - come a lit - tle fam - i - ly. Then
I want to fill my glass up with you con - stant - ly. I've

Gr. 1

P.M.

0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 0 0 7 7 7 7 7 7 7 7

Bass

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 4 4 4 4 4 4 4 4

Gr. 1: w/ Rhy. Fig. 2

Gr. 3 tacet

Dm

one, two, three, four, the years were fly - ing by, they soared. And it's
been here be fore, but I've nev - er ev - er felt this sure. And now I

Bass

5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 4 4 4 4 4 4 4

Dm

Dm/E

Dm/F

1.

A

my gut feel - ing it's not hap - pen - ing for me, so...
know I've been dream - ing, and your ac - tions have in - spired

Gr. 1

P.M. P.M. P.M. P.M.

0 0 2 0 0 2 0 0 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 5 3 3 5 7 6 5 7

Gr. 3

let ring let ring let ring let ring

0 2 3 2 2 2 3 2 3 2 3 2 5 3 3 5 7 6 5 7

Bass

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 10 12 10 12

Chorus

Half-Time Feel

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 3 tacet

F

let's end it on this. Give me one last kiss.

Fmaj7 F7 Fmaj7

Bass

1 1 1 3 3 3 3 1 3 1 1 1 1 3 3 3 3 1 3 3 3

End Half-Time Feel

Let's end it on this, let's end it on this.

F Fmaj7 F7 Fmaj7

Bass

1 1 1 3 3 3 3 3 1 3 3 3 1 1 1 3 3 3 3 2 3 2 3 5 3

2.

Chorus

Half-Time Feel

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile

Gtr. 3 tacet

F

me, so...let's end it on this. Give me one last kiss. (It's

Gm A Fmaj7 F7 Voc. Fig. 1

Bass

10 10 10 10 10 10 12 12 1 1 1 3 3 3 3 1 3 3 3 1 1 1 3 3 3 3

Fill 1

Gtrs. 1 & 3

5 3 5/7 6

Fmaj7 F Fmaj7 F7
 End Voc. Fig. 1 Voc. Fig. 2

o - ver.) Let's end it on this, let's end it on this. (It's

2 3 3-5 3 2 3 1 1 1 3 3 3 3 1 3 3 3 1 1 1 3 3 3 1

Gtr. 1: w/ Rhy. Fill 1 Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile Fmaj7 Bkgd. Voc.: w/ Voc. Fig. 1
 Fmaj7 End Voc. Fig. 2 F F7

o - ver.) Just one more inch, one last kiss.

0 0 1 1 1 1 1 3 3 3 3 1 3 3 3 1 1 1 3 3 3 3

Fmaj7 F Fmaj7 F7 Gtr. 1: w/ Rhy. Fill 2
 Fmaj7

Let's end it on this, let's end it on this.

2 3 3-5 3 2 3 1 1 1 3 3 3 3 1 3 3 3 1 1 1 3 3 3 2 3 2 3 5 3

Rhy. Fill 1
 Gtr. 1

T	10	10	10	10	10
A	9	9	9	9	9
B	10	10	10	10	10

Rhy. Fill 2
 Gtr. 1

T	10	10	10	10	10
A	9	9	9	9	9
B	10	10	10	10	10

Bridge

B $\flat$

Dm

Gm

F

I o - pen up, _____ you ig - nore _____ me. Oh, you're

Rhy. Fig. 4A

Gtrs. 3 & 4
(slight dist.)

mf

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 1
P.M.

Bass

Gtr. 1: w/ Rhy. Fig. 4, 2 times, simile

B $\flat$

Dm

Gm

F

not the same at all, _____ nah, ah. _____ And

End Rhy. Fig. 4A

Gtrs. 3 & 4
Gtr. 3
Gtr. 4
divisi

Bass

Bb

End Half-Time Feel

Interlude

Gtrs. 3 & 4 tacet

F

135

Guitar Solo Half-Time Feel

Gtrs. 1 & 2 tacet
Dm

Gtr. 5 (dist.)

f

full

10 13 (13) 10 13

Dm/E

Dm/F

Gm

A

Bass

5 5 5 5 5 5 7 7 7 7 7 7 8 8 8 8 8 8 10 10 10 10 12

End Half-Time Feel

Dm

Dm/E

Dm/F

Dm/E

Washed

8va

full

13 16 13 16 12 15 12 15 (15) 13 16 13 16 12 15 12 15 (15)

Bass

5 5 5 5 5 5 7 7 7 7 7 7 8 8 8 8 8 8 7 7 7 7 7 7 7 7

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2
Dm

up on the shore, giv - en one last chance to try some more. But I'm

loco

Gtr. 5

15

Gtr. 3

let ring throughout

2 3 2 2 3 2 2 3 2 2 3 2 2 3 2

Bass

5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

Gtr. 5 tacet
Dm

Dm/E

Dm/F

Dm/E

tired, I'm freez - ing. Let's - well, stop and call - it his - to - ry.

Gtr. 1

Riff B

End Riff B

P.M.

0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 3

0	3	2	2	2	3	2	2	3	2	3	2	3	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---

Bass

5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	8	8	8	8	8	8	8	8	8	10	10	10	10	12	12	12	12	12
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----

Gtr. 1: w/ Rhy. Fig. 2

Dm

Dm/C#

Bkgd. Voc.: w/ Voc. Fig. 1

Dm/C

Dm/C#

Well, let's end it on this, let's end it on this.

Gtr. 3

Riff C

0	2	3	2	2	3	2	2	3	2	2	3	2	2	3	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Bass

Bass Fig. 1

5	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 1: w/ Riff B
Dm

Dm/E

Bkgd. Voc.: w/ Voc. Fig. 2
Dm/F

Dm/E

Well, let's end it on this, let's end it on ____ this. ____

End Riff C

End Bass Fig. 1

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff C
Bass: w/ Bass Fig. 1
Dm

Bkgd. Voc.: w/ Voc. Fig. 1
Dm/C

Dm/C#

Well, let's end it on this, ____ end it on ____ this. ____

Gtr. 1: w/ Riff B
Dm

Dm/E

Bkgd. Voc.: w/ Voc. Fig. 2
Dm/F

Dm/E

Well, let's end it on this, let's end it on ____ Washed

Gtr. 1: w/ Rhy. Fig. 2
Dm

Dm/C#

Dm/C

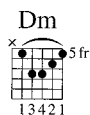
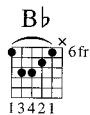
Dm/C#

up on ____ the ____ shore, _ giv - en one last chance _ to try ____ some more.

Gtr. 3

Bass

Words and Music by Eric Stefani



Slow Rock ♩. = 48

Verse

Gtr. 2 tacet

Bm

Bm F# Bm F#

1. Once was a mag-i-cal place, o-ver time it was lost; price in-creased the cost. Now the for-

Grtr. 1

Bass

Bm F# Bm F#

- tune of the king - dom is locked _ up in its dun - geon _ vaults.

Riff A End Riff A

2 5 2 1 2 1 2 5 2 1 2 1 2 4 2 1 2

Bass Fig. 1 End Bass Fig. 1

2 5 2 1 2 1 2 5 2 1 2 1 2 4 2 1 2

Bm F# Bm F#

The cas - tle floor lies in traps _ with coiled wires set _ back, de - cayed by old _ cheese. _ Now the draw -

Gtr. 1

2 5 2 1 2 1 2 5 2 1 2 1

Bass

2 5 2 1 2 1 2 5 2 1 2 1

Gtr. 1: w/ Riff A
Bass: w/ Bass Fig. 1
Bm

F# Bm F#

- bridge has been lift - ed as the mil - lions, they drop to their _ knees. _

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

Gtrs. 3 & 4: w/ Fill 1, 2nd time

Dm

Bb

Dm

Bb

They pay hom-age to a king _ whose dreams _ are bur - ied in _ their minds. _

Gtr. 1 Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. sim.

5 6 7 5 6 7 5 6 7 6 6 7 6 6 7 5 5 5 6 8 6

0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 0

Bass Bass Fig. 2

simile on repeat

5 5 5 5 7 7 8 8 6 6 6 6 8 8 10 5 5 5 5 7 7 8 8 6 6 6 6 8 8 10

To Coda

Dm

Bb

Dm

Bb

His tears are fro-zen stiff. _ I - ci-cles drip _ from _ his eyes. _

End Rhy. Fig. 1

5 6 7 5 6 7 5 6 7 6 6 7 6 6 7 5 5 5 6 6 6 6

0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 7

End Bass Fig. 2

5 5 5 5 7 7 8 8 6 6 6 6 8 8 10 5 5 5 5 7 7 8 8 6 6 6 6 8 8 10

Fill 1

Gtr. 3

Gtr. 4

divisi

T 10

A 7

B

Voc. Fig. 1

(Ah. _ _ _ _ _)

Verse

Gtr. 1: w/ Riff A, 4 times
Bass: w/ Bass Fig. 1, 4 times
Bm F# Bm F#

2. The cold wind blows as it snows on those who fight to get in on heads that are small. Dis - il - lu -

- sioned as they en - ter, they're un - a - ware what's be - hind cas - tle walls, walls. Ah.

(Dis - il - lu - sioned as they en - ter. Ah.

But now it's writ - ten in stone, the King has been o - ver - thrown by jest - er - ly fools. And the pow -

Ah.

er of the peo - ple of the peo - ple, shall come to be - lieve they do rule.

Now the pow - er of the peo - ple, oo.

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
Gtr. 1: w/ Rhy. Fig. 1, simile
Bass: w/ Bass Fig. 2, simile
Dm Bb Dm Bb

They pay ho - mage to a king whose dreams are bur - ied in their minds.

His tears are fro - zen stiff. I - ci - cles drip from his eyes.

Chorus

D5 C#5 C5 B5 D5 C#5 C5 B5

Wel - come to the tra - gic king - dom. Corn - fields of pop - corn have yet to spring o - pen.

Gtrs. 1 & 2

Bass

5 5 4 4 3 3 2 4 2 5 5 5 4 4 3 3 2 5 2 4

Interlude

Gr. 2 F#m Fm Em

Gr. 1 Riff B

Bass Bass Fig. 3

1. 2.

Bridge

Gr. 2 tacet F#5 C#5

D#m

Have they lost their heads, or are

End Riff B

Bass Fig. 3

E5 B5 F#5 C#5 E5

they just all blind mice? We've heard all their sto - ries one too man - y times. ___

Gr. 1

Bass

F#m C# E B F#m C#

Hyp-no-tized by fire - flies that glow in the dark. ___ And mid - gets that dis-guise them-selves as

E B F#m C#/E# E B/D#

ti - ny lit - tle dwarfs. The pa - rade that's e - lec - tri - cal, _____ it serves no real pur - pose. Just

9 9 9 7 7 8 9 9 11 11 11 11 10 10 10 10 9 9 9 9 8 8 8 8 11 9

7 7 7 6 7 6 7 9 9 9 9 8 9 8 9 7 7 7 6 7 6 7

F#m C#/E# E B/D# F#m Fm Em D#m N.C.

takes up a lot _____ of juice just to im - press - us.

11 11 11 11 10 10 10 10 9 9 9 9 8 7 6 9 9 12 9 8 8 11 7 7 7 10 6 5 4 3 5

9 9 9 8 9 8 9 7 7 7 6 7 6 7 9 9 12 9 8 8 11 8 7 7 10 7 6 5 4 3 0

Guitar Solo

Gtr. 1: w/ Riff A, 2 times
Bass: w/ Bass Fig. 1, 4 times
Bm

F#

Gtr. 2

9 9 11 9

T T T T T T T T T T T

12 15 19 12 15 19 12 15 19 12 15 19 12 15 19 11 14 19 11 14 19 11 14 19 11 14 19 11 14

Bm 8va F#

10 10 9

T T T T T T T T T T T T

19 12 15 19 12 15 19 12 15 19 15 19 12 15 19 12 15 19 12 15 19 11 14 19 11 14 19 11 14 19 11 14 19 11 14 19 11

Bm 8va F#

10 9 10

T T T T T T T T T T T T

12 19 12 15 19 12 15 19 12 15 19 12 15 19 12 15 19 12 11 14 19 11 14 19 11 14 19 11 14 19 11 14 19 11 14 19 11

Bm 8va F#

9 9 10

T T T T T T T T T T T T

12 19 12 15 19 12 15 19 12 15 19 12 15 19 12 15 19 12 11 19 11 14 19 11 14 19 11 14 19 11 14 19 11 14 19 14

Bm F# Bm F#

Gtr. 4 (dist.)

Gtr. 3 (dist.) divisi

f *w/ slide

9 9 9 6 6 6

Gtr. 2 loco

12 12 12 12 14 14 14 14 12 12 12 12 14 16 16 11 11

9 9 9 9 11 11 11 11

Gtr. 1

2 2 5 2 2 1 1 2 1 1 2 2 5 2 2 1 1 2 4 2 1 2

Gtr. 1: w/ Riff A

Gtr. 2 tacet

Bm

Gtr. 4

Gtr. 3

F#

Bm

F#

(9) 7 7 (7) 10 10 10 (10) 9 9 (9) 12 12 12 (12) 10 10 10 12 14 (14) 9 (9)

6 4 4 (4) 7 7 7 (7) 6 6 9 9 9 (9) 7 7 7 9 11 (11) 6 (6)

⊕ Coda

Bridge

Dm

Bb

Dm

Voc. Fig. 2

Gtr. 2 *mf*

they drip from his eyes, in to the night. They drip from his eyes.

(Tra - gic king - dom. Tra - gic

mf

5 7 7 5 7 7 8 6 8 8 8 6 8 8 9 5 7 7 7 5 7 7 8

Bkgd. Voc.: w/ Voc. Fig. 2

Bb

Bb

End Voc. Fig. 2

king - dom.) They're pay-in' hom-age to a king, a king who's bur - ied, bur - ied in their minds.

let ring

let ring

6 8 8 8 6 8 8 9 5 7 5 7 5 7 8 7 6 8 6 8 6 8 9 8

Chorus

Gtr. 2 tacet
Dm

Dm Bb

They drip from his eyes. Wel - come

Riff C

Bass Fig. 4

let ring

5 7 5 7 5 7 8 7 6 8 6 8 6 8 8 9 9 5 5 8 5 7 5 8 5 8

C#m Cm Bm

to the tra - gic king - dom.

End Riff C

End Bass Fig. 4

4 4 7 4 6 4 7 4 7 3 3 6 3 3 6 3 3 6 2 2 5 2 4 1 2 3 4

Gtr. 1: w/ Riff C
Bass: w/ Bass Fig. 4
Dm

C#m Cm Bm

Corn - fields of pop - corn have yet to spring o - pen.

Outro-Chorus

Gtr. 1: w/ Riff B
Bass: w/ Bass Fig. 3
F#m

Fm Em D#m

Wel - come to the tra - gic king - dom.

*play 7 times (w/ ad lib. gtr., bass & horns)
(approx. 28 sec.)

* Begin *accelerando* 3rd time;
begin **Double-Time** Feel 7th time

Guitar Notation Legend

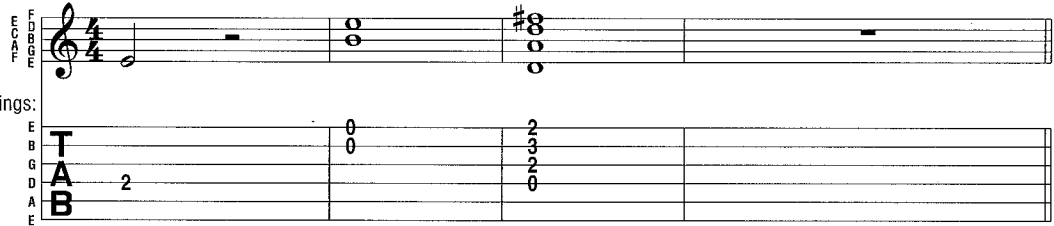
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

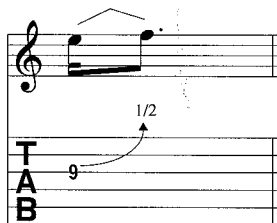
Notes: 

Strings: 

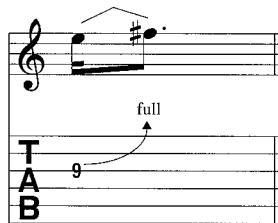
4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.



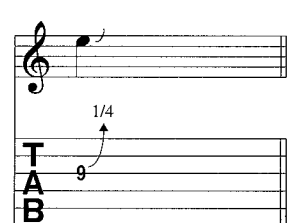
WHOLE-STEP BEND: Strike the note and bend up one step.



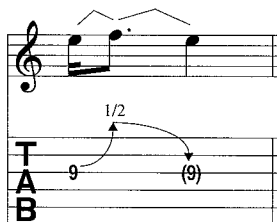
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



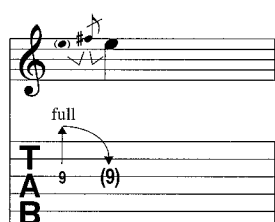
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



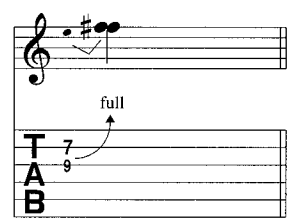
PRE-BEND: Bend the note as indicated, then strike it.



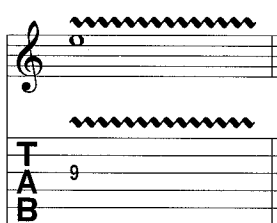
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



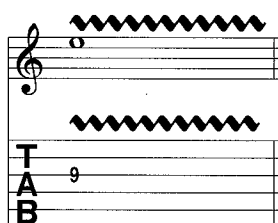
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



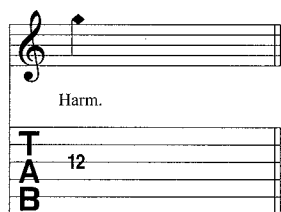
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



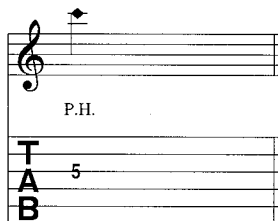
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



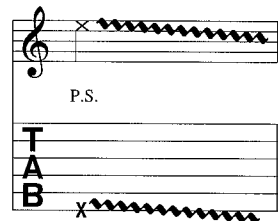
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



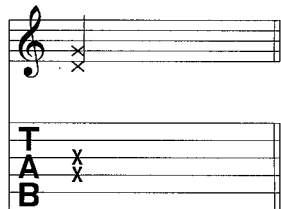
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



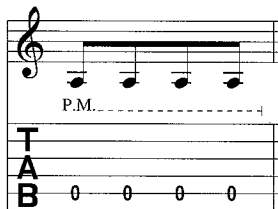
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



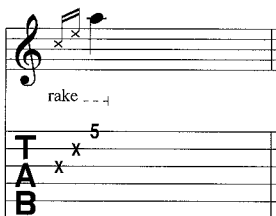
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



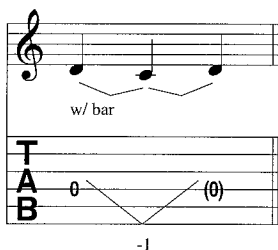
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGiate: Play the notes of the chord indicated by quickly rolling them from bottom to top.



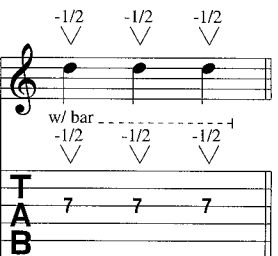
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (Coda), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."

D.S. al Fine

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

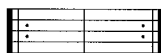
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

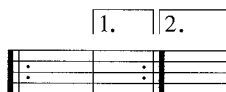
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Bass Notation Legend

Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

3rd string, open 2nd string, 2nd fret 1st & 2nd strings open, played together

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.

NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.

BEND: Strike the note and bend up the interval shown.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.

LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

SLAP: Strike ("slap") string with right-hand thumb.

POP: Snap ("pop") string with right-hand index or middle finger.

Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).



(*accent*)

- Accentuate note with great intensity

Bass Fig.

- Label used to recall a recurring pattern.



(*staccato*)

- Play the note short

Fill

- Label used to identify a brief pattern which is to be inserted into the arrangement.



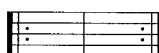
- Downstroke

tacet

- Instrument is silent (drops out).



- Upstroke



- Repeat measures between signs.

D.S. al Coda

- Go back to the sign (S), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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